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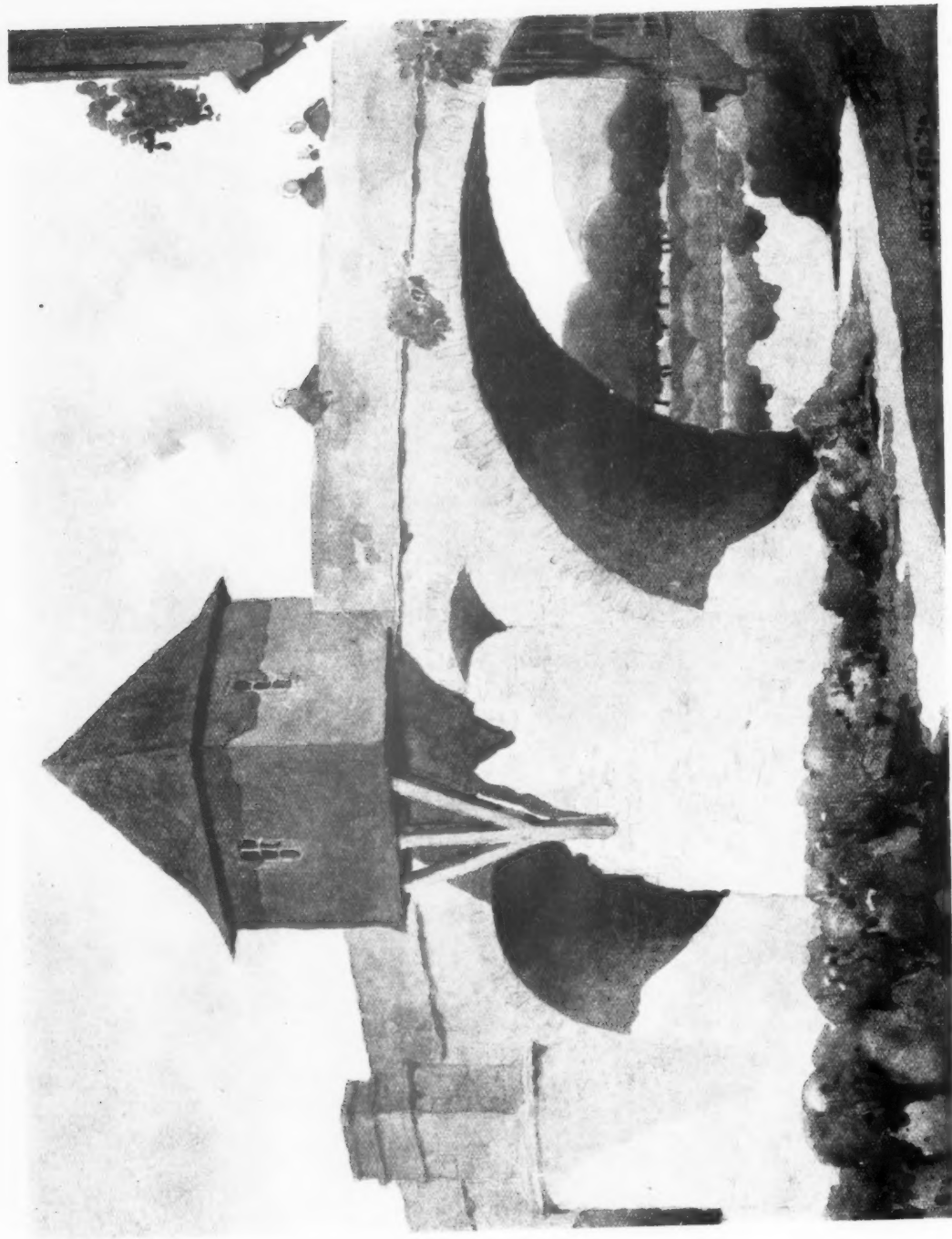
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BRIDGE AT DIEZ
Water-colour Drawing, by E. Guy Dawber, A.R.A., F.S.A., P.P.R.I.B.A.



FIG. 15.—BALBARDIE HOUSE: NORTH FRONT

Scottish Domestic Architecture from the Sixteenth to the Eighteenth Century*

BY HENRY F. KERR [A.], F.S.A.(SCOT.).

IN the sixteenth century, while great houses such as Haddon Hall, Montacute, Kirby Hall, and Rushton, were being erected in England, Scotland was still in a very disturbed and unsettled state. The French connection of James V, Queen Mary's Catholic tenets, and the long continued and bitter strife between the nobles, afforded slight opportunity for private building.

Yet we find in some of the royal palaces early evidences of classic influence in architecture, the classic feeling appearing alongside a rough and bold flavour of Scottish character.

Stirling Castle stands on the crest of a great crag, inaccessible except on the eastern side. It formed a strong post of defence and defiance for centuries. Within its walls the palace of the date of James V shows a peculiar phase of design. Usually the fenestration of a façade provides the interest to the design, but here, although the windows are generous in scale, they are subordinate to the wall spaces between them. On these wall surfaces are formed recesses with shafted rybats, segmental arches with large cuspings, and in place of caps at the springing there are grotesque monsters. In the centre of each recess is a shaft of ornamental classic form supporting a statue. These statues are sculptured with great spirit, and some of them with no little grace. The wallhead cornice has heavy sculpture in a cavetto (Fig. 1).

* A paper read before the Edinburgh Architectural Association on Wednesday, 9 January 1929.

The most conspicuous example of early classic work in Scotland is at Falkland Palace, Fifeshire. Some grassgrown mounds disclose where the old castle of the Earls of Fife stood. It was in this castle that the young Duke of Rothesay, the heir of Robert II, was imprisoned by his uncle the Duke of Albany, and met his tragic death in 1402. The castle was afterwards annexed by the Crown, and royal apartments were erected to the north, with a chapel and entrance towers in a southern wing.

James V, in 1537, applied some Renaissance features of interest to the exterior of this chapel wing. In a former year he had decorated the exterior of the royal apartments block in a somewhat crude manner for the homecoming of his bride, the Princess Magdalen of France. Later, on his betrothal to Marie of the ducal house of Guise, he embellished the bays of the chapel walls with six ornamental buttresses, and a medallion on either side of the principal windows, each containing a sculptured head. The whole forms a conception of considerable elegance (Fig. 2). The buttresses are T-shaped on plan, the outer leg of the T carrying a disengaged shaft reaching from a band some distance above the ground to another band near the wallhead. The lower band has an inscription carved on it commemorating the marriage union of James, King of Scots by the Grace of God, and Maria Queen by the Grace of God:—

(A thistle) IRSDG (a thistle) (a fleur de lys) MARIA
RDG (fleur de lys).

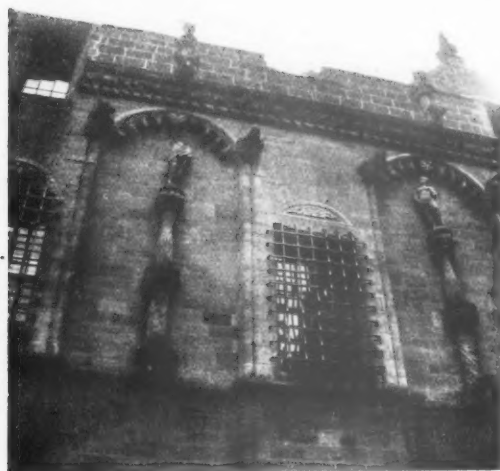


FIG. 1.—STIRLING CASTLE

No other work of Renaissance character is met with in Scotland until many years have passed.

It is evident from records of payments made, that

foreign workmen were employed at the royal palaces. This is quite as expected, and as it also happened in England; but whereas in Scotland Frenchmen were employed, in England they were Italians.

James V died when he was thirty-one, leaving as his sole issue the unfortunate child Mary, Queen of Scots. Harried by the troubles of the Reformation, and by the incessant invasions of Henry VIII, Scotland was at this time scarcely in a state for great architectural achievement. Yet some progress was made.

In 1567 the small castle of Fordel was completed, and was graced by the presence of the young queen, on the occasion of the marriage of Marie Scott (one of her maids of honour) to George Henderson of Fordel. The castle is perched on a precipitous bank of the Keithing burn, about two miles east of the ancient burgh of Inverkeithing. It was not built for defence, although its site and its appearance might suggest this. It is a comely design and a good example of its date, and from almost any point of view the grouping of gables and turrets is effective. Although thirty years later than the classic work at Falkland there is little Renaissance work on the exterior; but there is some good panelling in the interior. The doorways opening off the hall to two turrets are curious. One of these is curved in plan, the other canted, and in each case the architrave is carried round all sides of the doorway

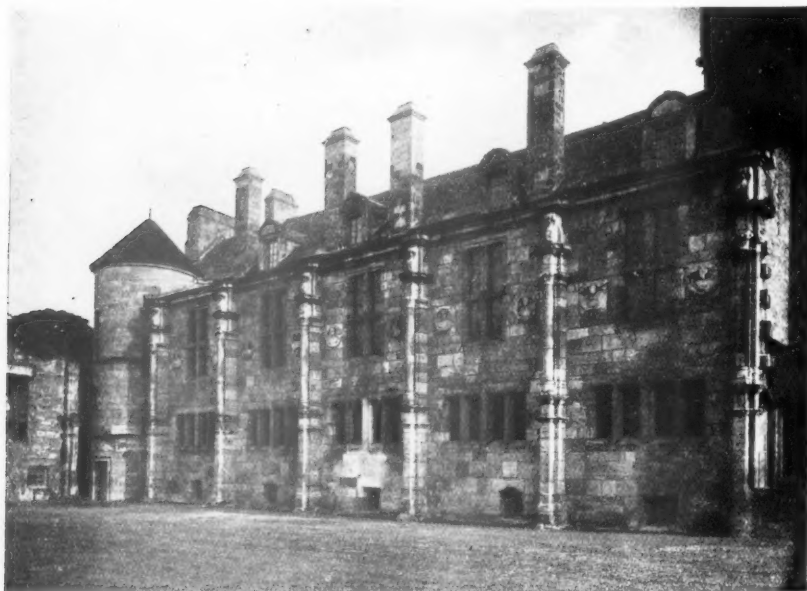


FIG. 2.—FALKLAND PALACE: THE CHAPEL CORRIDOR WITH LATER ORNAMENTAL BUTTRESSES, MEDALLIONS, ETC.

like a picture frame, the floor of the turret chamber being kept higher than the hall. From the battlements one can have a view of the larger garden, which is pleasantly laid out in formal beds and walks bordered with boxwood. This garden is of no great size, but on the north side is a very tiny garden in which the varied colours of flowers are represented by coloured glasses, thus providing a permanent garden, summer and winter.

Our next example will be taken from the far north. Crathes Castle lies in an outlying part of Kincardineshire, on the Dee near Banchory (Fig. 3). It was erected between 1563 and 1596. A plain nineteenth century addition to the house adjoins one side, but otherwise the castle is little altered. It looks like a fortified house, but was never intended to stand a siege. We see the natural transition of design from one era to another, just as in the early days of railways the coaches were designed on the lines of the old stage coaches. Here machicolations are seen, but without any intention of pouring lead upon those seeking admission; the parapet wall does not enclose a fighting platform, but a comfortable bedroom; the gargoyles are innocent of rainwater, and the bartizans enclose wardrobes for ladies' dresses. Indeed, the designer enjoys himself with a display of purely fancy corbelling on the main gable, as we meet elsewhere frequently. Some of the bartizan corbelling is clever as well as effective from an artistic point of view. The original hall of the castle, which has a stone barrel vault, is now used as the dining-room.

On the topmost storey there is a small but beautiful gallery. The ceiling is of oak; its section follows the canted form of the roof construction. Carved and painted shields serve as massed decoration at the crossing of the principal ribs. Both their carving and painting are spirited in execution.

Other interesting features of this house are the painted ceilings. The ceiling joists are exposed, and have small patterns on their edges. The spaces between the joists are flat, and are either painted in stiff ornament or with figure subjects. In one room there is a series of Nine Kings; three of these are pagan: Hector of Troy, Alexander the Great, and Julius Cæsar; three Jewish: Joshua, David and Judas Macabæus; and three Christian: Charles the Great, Arthur, and Godfrida. Besides these kings there are figures of contemporary men of mark. In another room is the subject of the Nine Muses.

The seventeenth century gives us Fyvie Castle in Aberdeenshire. Erected in 1605 it is of somewhat classic plan, on the main front symmetrical; a central entrance flanked by towers, and two towers at both extremes of the front. It has quite a baronial appearance, in spite of its classic layout, with its turrets, corbellings and other features of castellated design.

The classic influence is seen in some pleasant dormer lights, in a wing of the building running at right angles to the main front.

In Culross Abbey House, in Fife, some seven miles west of Dunfermline, we have a classic plan and classic features and details (Fig. 4). This house was begun in 1608. The situation is charming, as it is on a high bank overlooking the Firth of Forth. The south front is 142 feet long, and unbroken except for the two towers at each end. These towers are carried one storey higher than the main wall, and are finished with ogival roofs. A terrace extends in front of the house and for a long distance eastwards, finished by a stone arcaded garden house, of pleasant design.

The stone details of this mansion reveal that a hand new to classic work was engaged. The house is of good size—it is currently reported that it has as many windows as there are days in the year. But though there are many good rooms, the windows are small in area. There is a long gallery, which is spoiled in its proportion, for it is 70 feet in length, but only 14 feet in width.

The windows were originally finished inside in stone, and, as indicating its early date, the stone work is rather Gothic than Classic. Later wood finishing applied over these stone details have broken them greatly, but as these wood finishings have been taken off for dry-rot in one window the original design can be seen. The angles of the rybats have a large bead relieved, the whole stopchamfered at bottom and at top. Above the chamfer there is an impost, and the smaller beaded moulding of the lintel is turned down in a small quarter circle to rest on the impost.

About this time many simple and comely buildings of a "baronial" class were erected, and often the only signs of classic feeling is seen in doorways, and dormer lights at the wallheads, such as at Northfield near Edinburgh, the king's hunting house at Culross, or Newark, near Port Glasgow.

The classic influence had been gradually creeping into the design of both large and small private houses. Renaissance features and details appear in the royal palaces also. Amid the early work of three sides of the quadrangle of Linlithgow Palace, the north side shows a rebuilding in classic vein. Here classic mouldings and features are frankly used, string courses mark the levels of the floors, and are taken round the octagonal faces of a staircase, and the pediments over the windows are designed with some skill. The early date is apparent from the details of the doorway, and the awkward lack of initiative in arranging the uniting of the string courses on the staircase with the string course on the wall surface.

We now have come to the period when the powerful family of Seton flourished. The Setons built themselves houses, and their influence became a pronounced



FIG. 3.—CRATHES CASTLE



FIG. 4.—CULROSS ABBEY HOUSE



FIG. 5.—WINTON: DETAIL VIEW AND TOWER, N.E.

feature in Scottish design. The classic layout of Fyvie castle, with its baronial features, treated in the "grand manner," was the first Seton house. Pinkie House, Musselburgh, and Winton House, Haddingtonshire, were also Seton houses. Winton House, or Castle, dates from 1620, and may be taken as an example of this influence. As is general in houses of this period, the south front (which in this instance faces a ravine) is unbroken in its length, but the north side is effectively broken up in plan. The eastern wing of Winton projects boldly from the north wall, and shows, where it rises above the modern work of the ground floor, an octagonal turret (Fig. 5). The windows are heavily pilastered and decorated overhead with strapwork and pediments. Crowsteps are retained on the gables, in this house richly ornamented. The chimneys are prominent and well designed.

The west wing is formed by the tower, but it is not a tower of defence, but an ornamental feature. We have in Winton House an example of the transition from the castellated dwelling to the residential mansion. All defensive features are gone; there is the easy-going octagonal stairway of the east wing; the open parapetted tower; the fanciful chimneys; and within the house we have no more a "baronial" hall, but a beautiful and inviting reception room. The great

fireplace may recall the blazing logs of a rougher life, but when we see the pleasant plaster work of frieze and ceiling, with its delicate and rich modelling, we know we have come to an age of gentle hospitality.

The plaster work of these Seton houses is a special charm. In the drawing-room at Winton the frieze is distinctive, and the broad enriched beams of the patterned ceiling are excellent. In the library, called "King Charles's room" (Fig. 6), because he is reported to have slept in it, there is a different type of ceiling, but one often to be found in these houses. The pendants and panel ornaments are often cast, and are found repeated in many other places. They first appeared in Scotland at Pinkie (1613), and later are found all over the country.

A very delightful house of this date is Craigievar Castle in Aberdeenshire, in the valley of the Don. The hall is groin vaulted and decorated with plaster details of "Seton" character (Fig. 7). This castle, the seat of Lord Sempill, has stood almost untouched since its erection in 1630. Only the courtyard walls are removed; otherwise we see a seventeenth-century house of a Scottish nobleman as it was when completed. As at Crathes, there are the castellated features: corbellings, bartizans and so forth, not for use but for ornament, a transitional survival of earlier days. The feeling of



FIG. 6.—KING CHARLES'S ROOM, WINTON



FIG. 7.—CRAIGIEVAR CASTLE

warlike aloofness is, however, absent, even the tower, as at Winton, has the appearance of invitation rather than a place of final refuge in time of attack. In this house there is little of classic feeling to be noted; there is rather an agreeable amelioration of the castellated style.

Ceilings of the Seton type are also seen at Binns, in West Lothian, where there is no slavish following of the Seton method, but considerable skill in distinctive treatment. One treatment, for example, is of a barrel form, while another is a beautiful arrangement for a square ceilinged room. Everywhere at that date such ceilings are found; we need scarcely recall the well-known domes of Moray House, Edinburgh.

In the town of Stirling, just east of the castle on the castle hill, is the interesting house known as Argyll's Lodging. The early parts were built by Sir William Alexander, afterwards Earl of Stirling, in 1632 and 1644, his son Sir Anthony being the architect. The eastern block has the peculiarity of having windows towards the quadrangle, which show pilaster rybats, and heads with elaborate strapwork, both in the main floors and in the dormers (Fig. 8). On the outside of the same block, however, only the dormers are treated so, and all the other windows have backset rybats and segmental pediments over. Strap ornament was used in the first years of the seventeenth century, so that its use on only one side of the house asks for explanation. A graceful but not conspicuous detail is the scroll that joins the upright chimney stacks with the skews of the gables.

Following the Restoration there was a period of vigorous house building, and about the time came the man required. Sir William Bruce was born about 1630 and died in 1710. He was thus a contemporary of Sir Christopher Wren. His life was passed in times

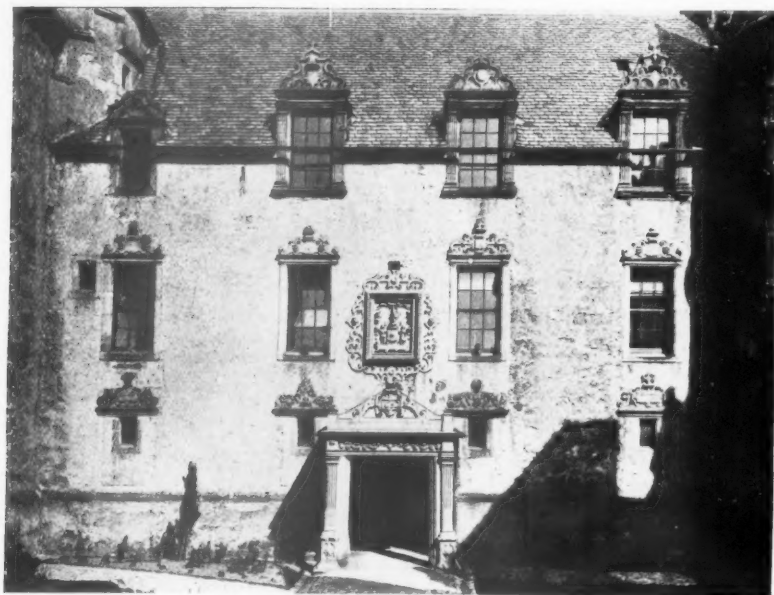


FIG. 8.—ARGYLL'S LODGING, STIRLING

of constant change politically, and architecturally in the final passing from the tower to the mansion. He was the second son of the laird of Blairhall, and like most gentlemen of the time took an interest in art. He travelled in France and Holland, and on his return to Scotland he took up the practice of architecture. For a while he basked in the friendship of

posed to have been the mansion intended for the Duke of York (afterwards James VII), when resident in Scotland. In plan it was quadrangular, and besides containing some good state rooms has a great gallery actually longer than that at Holyrood. Unfortunately this large house was destroyed by fire in 1763. But in *Vitruvius Scoticus*, William Adam shows a plan and

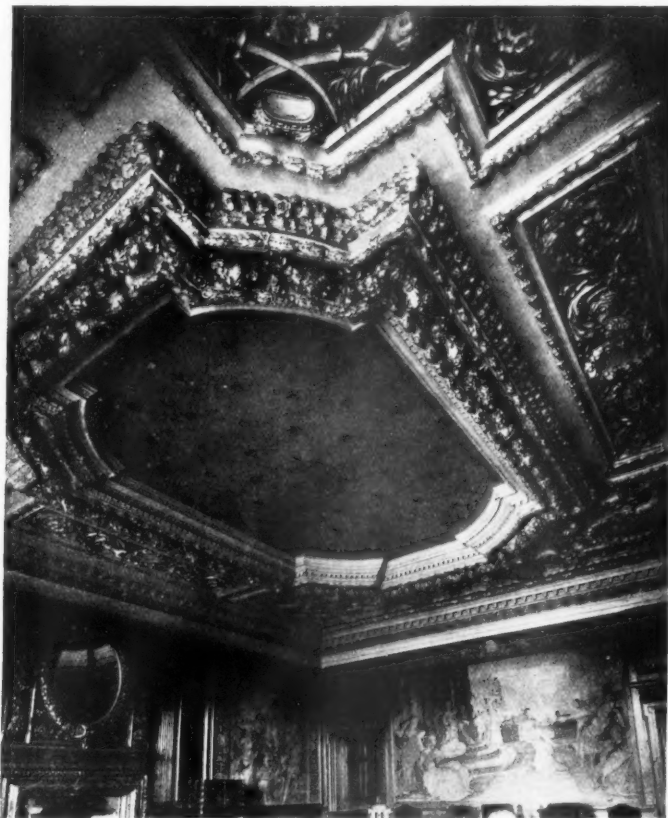


FIG. 9.—HOLYROOD PALACE : MORNING DRAWING ROOM

King Charles and Lord Lauderdale; and the King entrusted him with the rebuilding of his palace of Holyroodhouse.

Previous to this we know that he had designed several mansions, such as Moncreiffe House and Panmure House, and later, Thirlestane Castle, and Craighall to which great additions were made.

We must, however, glance at Leslie House, Fifeshire, which was planned on palatial lines. It is sup-

elevation of the entrance front. The front is formally classic in the centre, while at either wing there is a quaint medley of debased Scottish, just as we find at Panmure and Caroline Park.

The palace of Holyroodhouse was built in 1671. The entrance front faces west. The tower at the north end is the only remnant of the sixteenth century palace of James IV and V. Between this tower and one on the south end, which is a quasi copy of the old one, the

western block of the new palace stands. The entrance doorway is Palladian in style, more formal than interesting. The strong wallhead cornice has above it a balustrade with diagonally set balusters, a favourite arrangement of Sir William's. The clock turret is worthy of note.

The central quadrangle is 90 feet square, arcaded on the ground floor. The Doric order is used on the ground floor, the Ionic on the first floor, and Corinthian on the second floor. Originally the centre portion of all the sides of the quadrangle were to be projecting, but only the eastern side is so treated. It is of three bays with a triangular pediment above. The wallhead cornice has no balustrade in the quadrangle. There is an unpretentious dignity about it.

The plan is quadrangular. The principal floor shows the state staircase on the right hand of the entrance. It leads to the state apartments: the Secretary of State's room to the right, or south-west; the throne room to the east, and, beyond it, the Evening Drawing-room, and still eastwards the Morning Drawing-room, overlooking the gardens. To the left, and opening out of the drawing-room are the Queen's bedroom, dressing-room, etc. Almost the whole of the north side is taken up with the great gallery—now called the Picture Gallery—which is 140 feet long and 25 feet wide. At the north-west angle are the "Historical Apartments," the old tower where Queen Mary dwelt. The ruinous Chapel Royal, once the nave of the Abbey Church, is at the north-east angle.

The plaster ceilings in some of the state-rooms are exceedingly richly modelled. So also the staircase; that of the Morning Drawing-Room and the Queen's Dressing-Room we can only refer to. The richest of all the ceilings is in the Morning Drawing-Room (Fig. 9). Some people may consider it just too rich and ponderous, even for the large apartment it covers. It is hand modelled, with very high relief. The wood carving of the chimney-piece is rich also.

In the Queen's Dressing-Room the woodwork is more delicate, as befitting the apartment. The ceiling has its chief panel oval in form, and the whole conception is skilful, and graceful in all its details.

These elaborate ceilings are supposed to be the work of two Englishmen—Halbert and Demsterfield.

Sir William Bruce built himself a house on the shore of Loch Leven, Kinross. In the entrance front we note that he has been bitten by the prevailing craze for quarter circle connections with wings, so as to form a pleasant forecourt. In this case there is also a reverse curve to meet the enclosing garden walls, which are quietly effective.

The plan of the house is, for its date, good. The entrance door is in the centre of the front, the stair on the left-hand, the main rooms beyond the hall looking over the gardens, and Loch Leven in the distance. On

the first floor there is a handsome ballroom 50 by 25. We see in the plan budding corridors.

The entrance hall is a very elegant apartment, the coupled shafts dividing it into three portions are well designed and a pleasing result is obtained (Fig. 10). Through the segmental arch on the left the staircase is approached, placed as almost invariably by Bruce off the central axis of the house. This may be taken as a typical staircase of his. It is of oak, the balustrade richly carved with spiral scrolls in panels, the newels plain, perhaps to serve as foils for the rich panels. The ceiling is flat, and somewhat after the manner of the great stair at Holyrood; but there is a great cove here with the angles covered by gigantic acanthus



FIG. 10.—KINROSS: ENTRANCE HALL.

leaves. The leafage in the circle panel is beautiful in modelling.

The house abounds with good chimney-pieces; one characteristic example is in one of the lesser rooms. Here we observe the care and skill with which he provides sympathy between one member of his wood finishings and another. For example, there is the similar treatment of the jambs of the chimney-piece, and the architraves of the door. The architraves themselves show his versatility in design. When we go through his houses we are impressed with his love of angle chimney-pieces. This design with its canopy suggests its adaptation from an angle chimney-piece, unless it is a foretaste of his angle chimney-piece idea.

In the garden front the simple directness of his manner is apparent. He seems to be fond of occa-

sionally introducing a delicate feature among strong masses. Here we have the graceful garden pillared portico in the centre of the massive façade.

When Sir William Bruce was building his house at Kinross, the Marquis of Queensberry was similarly engaged at Drumlanrig on his large quadrangular mansion. Three of the elevations of this house are very plain in their architectural design, whereas the north, or entrance front, is conspicuously rich in appearance (Fig. 11). Two hands were at work here. Probably William Lukup was the original architect, but later Sir William Bruce was called in, and the result is clearly seen. On the plain garden front there were added from his design the pillared porches, stone staircases, and iron railings—all characteristic of his style.

The crowning glory of Drumlanrig is the entrance front, which is of arresting quality. It reveals a mastery of design and originality of treatment in which almost every item has its interest. A stone terrace is supported from the ground, or basement level, by a stone arcade, and the balustrading above this has the balusters set diagonally—all these strongly suggestive at Holyrood. There is also an interior arcade of the court similar to that at Holyrood.

Looking now to his inventive qualities, we note the two plain towers, whether designed by him or not, utilised as contrasting members for the more ornate façade, especially the rich and original central porch. Between the massive end towers, each 30 feet wide and 70 feet high, the front extends seven bays, including the central porch. Of these seven bays five central bays are included in a special composition with pilasters and cornice. The two end bays are carried up one storey higher, serving as a uniting link with the end towers. This is an improvement on the front at Holyrood, where the main cornice was unbroken from tower to tower.

The central porch is, perhaps, the most charming feature. Such treatment was absolutely new at that date, and in Bruce's hands it became most successful. The openings on the three sides are six feet clear, so that the porch is of ample dimensions. The angles have corner pilasters, as at Kinross, in sympathy with the bays of the façade. Above the upper storey of the porch the broken entablature and pediment are delightfully conceived. The clock turret recalls the turret at Holyrood.

As a further indication of Bruce's freedom from precedent we have a simple illustration in the upper floor of the central block where the windows encroach upon the frieze of the main cornice, and again the pediments of the windows in the raised bays actually rise into the balustrading. The design of the porch with heavy architraves and shaped quoins gives intricacy to a nearer view, while the bold sculpture about the doorheads gives just the weight which is called for.

It is said that Inigo Jones designed this front, but as he was in his grave thirty years before, that is extremely unlikely; besides, Sir William's name is in documents relating to the building of the work. In like manner it is reported that Dutch carvers were sent from Kinross, and that the carving here is their work. But, although Dutchmen may have been there, it by no means proves that they were responsible for the design of the sculpture. If we only look back on some Scottish work we see that from the fourteenth to the eighteenth century we can trace a Scottish school of carving in such buildings as the churches of Lincluden, Glasgow, Stirling, Melrose Castle, Semple, Deskford, and at Crathes Castle, Heriot's Hospital, Pitreavie House, and elsewhere, in which the spirit and execution reveal the same vigorous character. This school of sculpture Sir William Bruce used and fostered, as we see in many of his works.

We are, however, on sure ground in respect to Hopetoun House. Here we may pause for a moment to note the vast change that had come over house design in the passing from the castellated to the classic style. In 1703, Charles Hope, the first Earl of Hopetoun, resolved to build a new residence for his family, and depart from the old tower of Niddrie. Its walls were high, its windows were small and few, and bartizans and turrets and capehouse told of its warlike caste. As picturesque as it was uncomfortable it presented no hospitable front to a passer-by.

The main block of his new house, as viewed from the west, is designed in Sir William Bruce's simple and satisfying style (Fig. 12). Here is a house, without a single semblance of pretentiousness or self-importance, a house that holds in its face a welcome to the stranger. The west, or garden front, has its centre slightly recessed, and contains three apertures on each floor, whereas the wings contain each only two windows. Thus we observe a gentle supremacy in the centre. As usual, in his elevations there is a rusticated basement, above two similar storeys, with a wallhead cornice, perhaps too restrained, returned round all the breaks of the front. The roofs are hipped, and a large platform occupies the centre. Owing to the skilful treatment of the wing roofs there is no feeling of this great roof overwhelming the building. The side elevations have their centres slightly projecting and finished with triangular pediments, while the recessed centre of the west front has a segmental pediment. The pillared portico is very much the same as at Kinross, but here it nestles into the façade in a charming manner.

The house as originally designed consisted of a main block, with wings at right angles connected with quarter circle colonnades. These quadrants Bruce planned convex in place of the usual concave. The advantage of this is doubtful; whether these were

ever built is not certain. William Adam, in after years, re-designed the east front and had concave colonnades

from a feature which, notwithstanding its charm in certain cases, is a source of vexation in a plan.

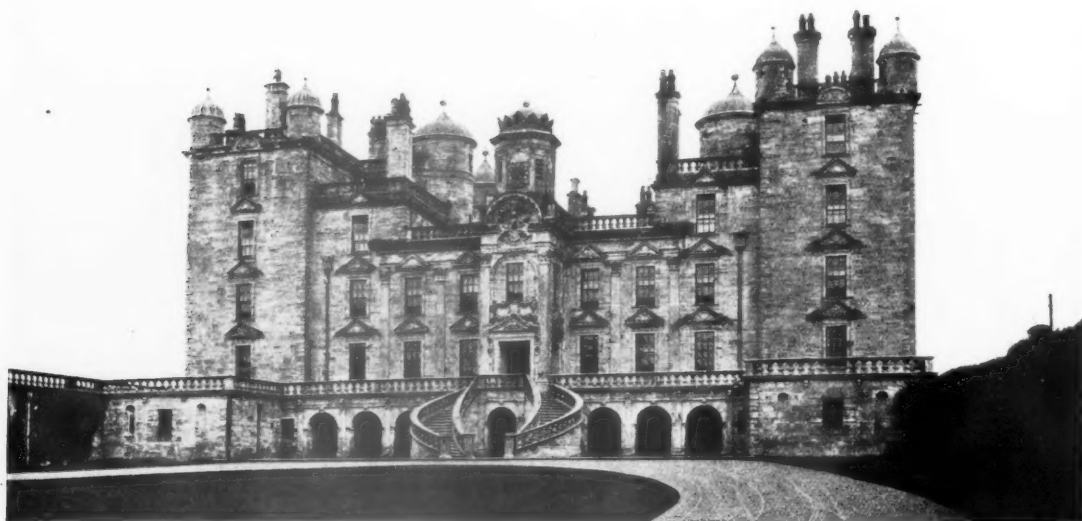


FIG. 11.—DRUMLANRIG: ENTRANCE FRONT



FIG. 12.—HOPETOUN HOUSE

there. This was Bruce's final attempt at quadrants, and no doubt he showed his wisdom in freeing himself

In the interior we see well-designed woodwork, some good chimney-pieces, and some angle chimney-pieces,

much in the same style as at Kinross, though some variations from his usual custom are visible in Hoptoun. The main staircase is on the central axis of the plan, and in place of having richly carved panels for balustrade it has single balustrades, shaped and carved with leafage. It is the only instance we have of an octagonal staircase from him. The treatment of the door architraves, the panelling of the door and the walls are all novel and interesting (Fig. 13).

The last house that he designed was Mertoun House, near St. Boswells. In Adam's *Vitruvius Scoticus* it is



FIG. 13.—HOPTOUN HOUSE

misnamed Harden. (It was built for the laird of Harden.) It bears the date 1702, and is a typical Bruce plan, with his usual dignified directness of plan and elevation. Above the rusticated basement the main storeys are simple and regular; the centre slightly projecting gives the required dignity, the hipped roof is skilfully treated; the chimneys (all rising from internal walls) are boldly upstanding; all these point to his care in details for comfort and appearance even in a comparatively small mansion.

We see Sir William Bruce's influence in the work of several of his successors, but strangely enough not

in the work of his pupil, William Adam. In the study of his style there is much worthy of regard. In his plans, although they were far from perfect from a modern point of view, we find him always striving for convenience and comfort. The corridor was boldly exploited, his chimneys carefully placed, and his houses more comfortable dwelling places of abode than many of those of the eighteenth century. With him dignity had its place, but he never sacrificed practical usefulness to display, as was so frequently done in later work. The sterling qualities of directness, combined with no little originality, were always controlled by an artistic restraint. He was not a slave to classic detail, but modelled his profiles on the best lines, those most suited to the home climate. The result was that all his work—plan, façades, features, detail, sculpture—earnest in motive, was effective and pleasing in execution. No wonder some regret that what is often called the more "refined" classic displaced what Bruce had evolved as a style very suitable for Scotland.

The premier Duke of Scotland, the Duke of Hamilton, had a castle near the village of that name. From an old print we can tell that it was no mean house. But early in the eighteenth century the Duke resolved to enlarge it, and this work was carried out by James Smith, a son-in-law of one of the well-known Mynes, the King's master masons.

Hamilton Palace is now a place of the past. The south front is imposing in a way, but the hollow square is too deep for its breadth. Besides that there is a monotony in the design of windows not compensated by the varied outline of plan. The whole house is more interesting, perhaps, as showing the influence of Bruce on subsequent design. The bold chimney-stacks are reminiscent of Bruce, and if we look into the interior there is a great resemblance in the old oak staircase. The newel heads are omitted, but the scroll carving of the panels is similar to Bruce's. The same may be said of the chimney-pieces in the west wing, which are heavily carved, but the wood details of these rooms are not so refined as those of Sir William Bruce's. The great gallery uniting the two wings is a large and effective apartment, 117 feet long by 22 feet in width. The walls are paneled, and divided into bays by pilasters. The ceiling is of oak, but its treatment in panelling is somewhat monotonous.

In later years William Adam made alterations on the house, and in the following century Hamilton of Glasgow, entirely remodelled the palace, some of his work being of great merit. That is beyond the limit of our present survey.

William Adam, often called the Elder Adam, was the father of the Adelphi Brothers, and was a pupil of Sir William Bruce. He, however, lived in the time of the Italian revival, and departed from the manner of his master. Some will hold it that this Italian was a "refinement." No one could say that the style adopted

by Bruce was coarse; if we were to call it "masculine," then we might apply the term "feminine" to William Adam's. Strangely enough with this "refined" style came the demand for greater houses, and still greater houses, palaces, to equal the dignity of the owners. This led to a grand manner in design that has its value, but, unfortunately, to a pretentiousness in the case of houses, a pretentiousness or self-exaltation never found in Bruce's work.

If we return to Hopetoun House and look into one of the apartments designed by William Adam, we do not see the firm touch of Bruce, but what is not inaptly termed a "feminine" note. Then, if we look at

a lasting name for himself. In his treatment of stone work his skill was superb, and his palatial block of houses in Charlotte Square in Edinburgh is deservedly known as a masterpiece. It only needs mention, but his less known house of Gosford in Haddington is worthy of attention (Fig. 14). The house was never completed and was not occupied until the recent wings were added. The sea front shows the three great apartments: an octagonal saloon in the centre, the dining-room opening off it to the east, and the drawing-room to the west. Each of these rooms is lighted by one enormous window, enclosed in an arch. At the springing there is an entablature, and below that are three lights, the



FIG. 14.—GOSFORD: WEST FRONT

Adam's east front of the same house we cannot fail to observe a pretentiousness that was prevalent at that time.

William Adam's sons, Robert, James, and John, all became architects. John remained in Scotland, and Moffat House, in that town, is a good specimen of his work. It is a quiet simple design, more in the manner of Bruce, than is the work of his father, or his more famous brothers. Robert and James Adam went to London and became the fashionable architects of their day.

If Robert, who was the greater genius of the two, had done nothing else than the Register Office and the University, both in Edinburgh, he would have made

centre one large and the side lights smaller. The basement arcade is modern, and does not provide so fine a base for the design as the original basement designed by Adam. The dining-room and drawing-room are beautiful rooms, amply lighted by the great windows, and ceiled with an ungroined vault executed in plaster, the four arches being carried up into the vault.

Gosford was, like Charlotte Square, built in 1800; therefore we have come to the completion of the eighteenth century. There is only one more house of Robert Adam's that we should consider; first, because it is, very strangely, almost unknown, and, secondly, because it is a very wonderful design. Balbardie (pronounced Balbirdie) is in the immediate neighbour-

hood of Bathgate in West Lothian. It is the entrance façade that is the chief attraction (Fig. 15, *Frontispiece*). It has five divisions. The centre is of three storeys, and is in three bays; the central bay contains the doorway, which has a segmental arch enclosing the door, and narrow side-lights. This porch projects nearly 6 feet from the general wall, and double pilasters support an entablature. On the main floor above this there are coupled three-quarter engaged Corinthian pillars, and at the ends of the central division coupled pilasters rising to the main cornice, with central pointed pediment. The centre window is enclosed in an arch, and at the springing of the arch an ornamented band runs from pilasters and columns at the top storey sill level.

On either side of the central division is a portico, sunk about 3 feet. These porches form a charming feature of design. It needs both a working drawing and a sunny day to reveal all their merits. We see a beautifully proportioned colonnade carrying an entablature, enclosed in a slightly segmental arch, and above an enriched panel frieze. The cornice of this frieze is carried along the further divisions of the front, which contain three windows, the lower ones of these end divisions being enclosed in a slightly marked arcade. The whole frontage is about 164 feet in length. The two end divisions project 8 feet beyond the porticoes, and therefore 5 feet 3 inches beyond the central block, and practically the same distance as the central porch of one storey in height.

Unfortunately, Balbardie House is in a rich mineral

district, and as the walls are being undermined it has been deserted as a residence, and sublet to miners' families, and in course of time it will become a wreck, and may disappear, as has Hamilton Palace.

This survey of Scottish architecture has been limited to domestic work, as neither ecclesiastical nor public buildings were frequent during these years. For all that, public buildings of the period are represented by Heriot's Hospital, Edinburgh, and the Old College, Glasgow, and in these we appreciate the free and effective use of classic treatment. Also, we have some notable town houses or tolbooths, at Musselburgh, Irvine, Hamilton, and Dumfries, disclosing more or less Renaissance feeling and features. Further, in connection with town activities we must not omit to mention some interesting Market Crosses, as those of Edinburgh, and Elgin, both restored; of Preston, Haddingtonshire (Fig. 16), and most worthy of all, at Aberdeen.

From the eleventh to the fifteenth century the Church was the ruling factor in the State, and the most important architectural works were ecclesiastical. In the following centuries the nobles had their day, and domestic architecture flourished. Therefore, after the Reformation, we find comparatively little church architecture, except interior monuments, and churchyard gravestones. Some of these, of native workmanship, have striking characteristics. Perhaps the most interesting of this late work is the design of gable belfries, of which some are quaint and often of marked artistic quality.

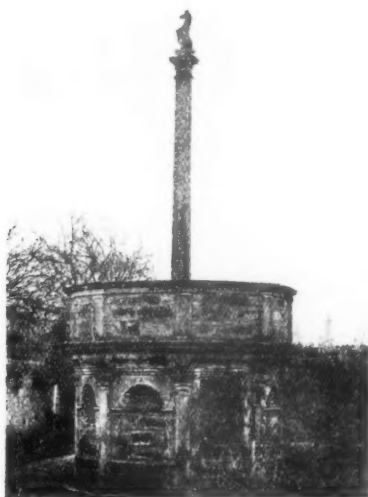


FIG 16.—MARKET CROSS, PRESTON

The Leipzig Tradition in Concert Hall Design

BY H. BAGENAL [A.], GODWIN BURSAR.



FIG. 7.—LEIPZIG. NEW GEWANDHAUS HALLS, EXTERIOR VIEW
Architects: Gropius and Schmieden

It is fairly well known that Professor W. C. Sabine took the large hall of the new Leipzig Gewandhaus as a standard of excellence in musical tone, giving its reverberation (C4 full audience) as 2.3 seconds; and this has since been followed by students of acoustics. Sabine, however, had not visited Leipzig, but took his data from the published book of Gropius and Schmieden's plans, which is misleading. The reverberation figure is not 2.3 seconds, but 1.9 seconds. This fact does not invalidate the general principles he laid down, but a close study of the building itself reveals other important factors besides reverberation, and yields a more complex analysis of good tone than is suggested in *Collected Papers*.*

There is no exaggeration in its reputed excellence for orchestral music. Every architect who has to build a concert hall ought to hear music within it in order to gain a true standard of comparison. Tone is both "full" and "bright," and at the same time notes are distinct; instruments have "power," and preserve their distinctive character; the pianissimo playing of 'cellos and double basses is something unrealised in England; accompanying is easy; treble and bass parts are at equal strength; there are no bad seats in the hall. The only criticism to be

made is that the brass is slightly too loud.* To hear, indeed, the highly trained Leipzig orchestra in the Ninth Symphony, each phrase exactly presenting itself to the ear for the fraction of a second before it is resolved in the great onward rush of the *scherzo*, to feel the control of sheer loudness maintained by the conductor, is a musical experience unique, and suggests that the building is actually amplifying tone. It brought to my mind the fact that many great arts have had a home in a characteristic building, and when they have left that building are less themselves. I soon discovered that this impression was not fancy, but that the Leipzig concert room, like some other buildings in history, stood at the head of an acoustic tradition. Leipzig architects in the past had responded to the discriminations and requirements of an unusually sensitive society.

Concert room music began to be a serious rival to church music during the lifetime of the great contemporaries, Handel and Bach, 1685-1759. Broadly speaking, the divergence in musical design distinguishable in their work corresponds to a divergence in the technique of the concert room as compared to the church. The earliest surviving concert room specially built as such was the

* Sabine, W. C. *Collected Papers on Acoustics*. Harvard University Press. 1922. p. 60.

* This has been partly remedied by rugs hung over the wood panelling behind the instruments.

Holywell Music Room at Oxford, 1748 (Fig. 1), for weekly performances of vocal and instrumental music, at which the first performance was probably Handel's "Esther."* In Leipzig, in 1743, a civic society was started for concert music, and in 1747 "it held meetings at fortnightly intervals from 1st June onwards on Thursdays at 5 p.m. in the 'Concert Saal' of the 'Three Swans,' on the Brühl . . . its device was a maiden playing the lyre, and its motto *vetat tristari*."† This society may be considered the

In 1780 a special concert room was built by the Leipzig town council in the upper part of the library block of the Gewandhaus or Cloth Hall on University Street. This was known as the old Gewandhaus concert room, by the Leipzig architect, J. C. F. Dauthe, famous both for its excellent acoustics and for the great period of Mendelssohn's directorship between 1835 and 1847. Plans and sections of this interesting building (Fig. 2) made when it was pulled down in 1894 exist in the Leipzig municipal

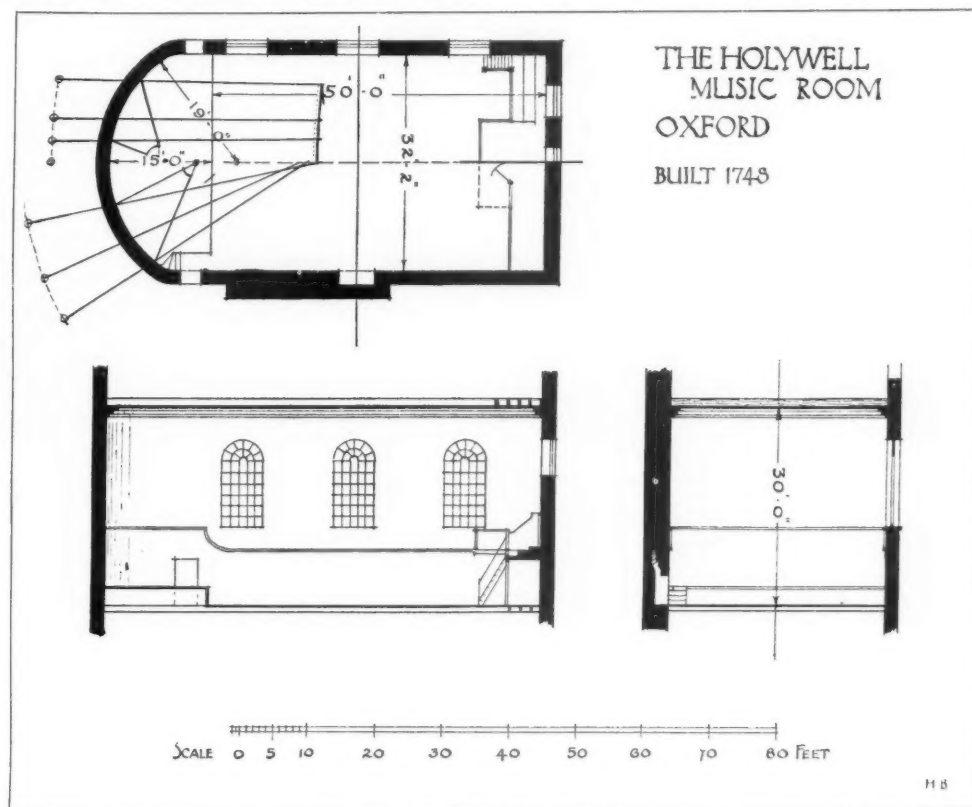


FIG. 1.—OXFORD: THE HOLYWELL MUSIC ROOM

founder of the movement whence developed the famous Gewandhaus concerts. Several old coffee houses survive in Leipzig, and in one I found a room having a dais with a low balustrade at one end, such as may have served the musicians at the "Three Swans," and as certainly can be seen in the section of the old Gewandhaus. The low balustrade to the platform is a feature to this day of Leipzig concert halls, even those of recent date, and suggests an ancient tradition.

* Mee, J. H. *The Oldest Music Room in Europe*. Lane. 1911.

† Terry, C. S. *Bach, a Biography*. Oxford University Press. 1928. P. 155.

archives. A model giving the seating and a water-colour view of the interior by Theuerkauf can be seen in the Stadtmuseum. The plan had curved ends, the walls were entirely of wood; the ceiling was flat with coved margin, and originally had on it paintings by Oeser* (Goethe's art master). In this building the old motto of the society, *Vetat tristari*, was changed to the sterner *Res severa est verum gaudium*. The audience, originally about 400, sat mostly facing one another, and nearly a third of the floor was occupied by the orchestra of 50 or 60. There were boxes at each end at a higher level. In those days the

* Kuhn, H. *Der alte Gewandhauskonzertsaal zu Leipzig* from the *Deutsche Baugewerbe-Zeitung*. Leipzig. 11 May, 1927.

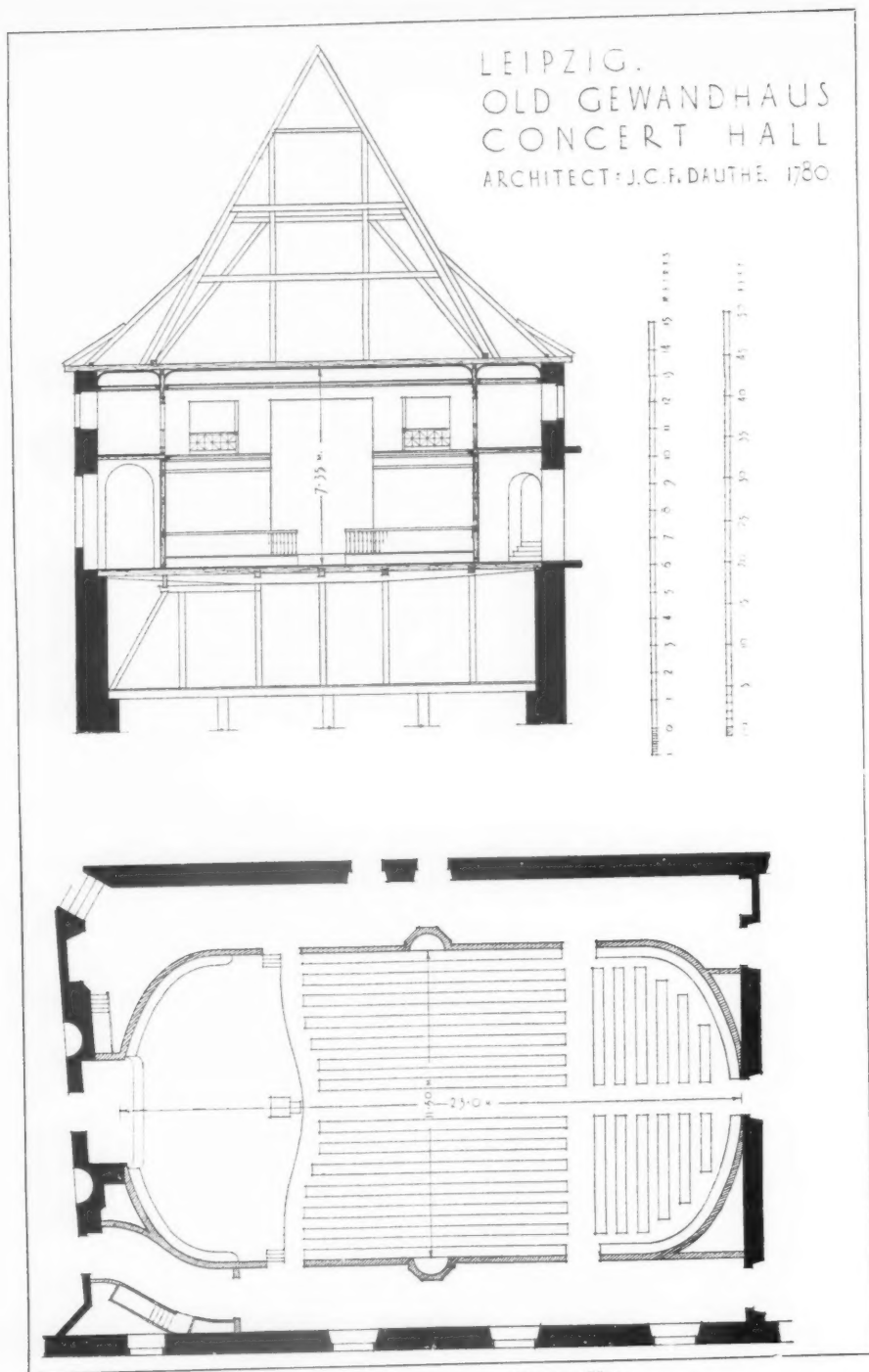


FIG. 2.—OLD GEWANDHAUS CONCERT HALL
Plan and section based on drawings in the Leipzig municipal archives
Architect: J. C. F. Dauthe

dirigent usually conducted at a piano, on which he played recitatives, but the old Gewandhaus seems always to have had its *pulte*, or conductor's stand; this stand, with the names of those who have stood at it—such names as Mozart, Clementi, Schumann and Wagner engraved upon it—survives to-day in the foyer of the new Gewandhaus. In 1842, when the conservatorium buildings were planned adjacent, the seating of the concert hall was increased by the addition of long side galleries giving extra seats to the number of about 170. There were no carpets anywhere. The seats on the floor level, as shown in Theuerkauf's view, were massive high-backed chairs having stuffed

ture was tense, hence probably loud in its response to tone, on the principle of the stressed back of a violin. Whether Dauthe did this on purpose is not known. Obviously he built the whole wooden structure within the shell of the old building and transferred the load to the new walls for a purpose, and may have known very well what he was about. The painting of the woodwork would not have diminished its resonant value.

The tradition consists therefore of the following elements:—

- (a) A plan with curved ends.
- (b) Wood surfaces as resonators.

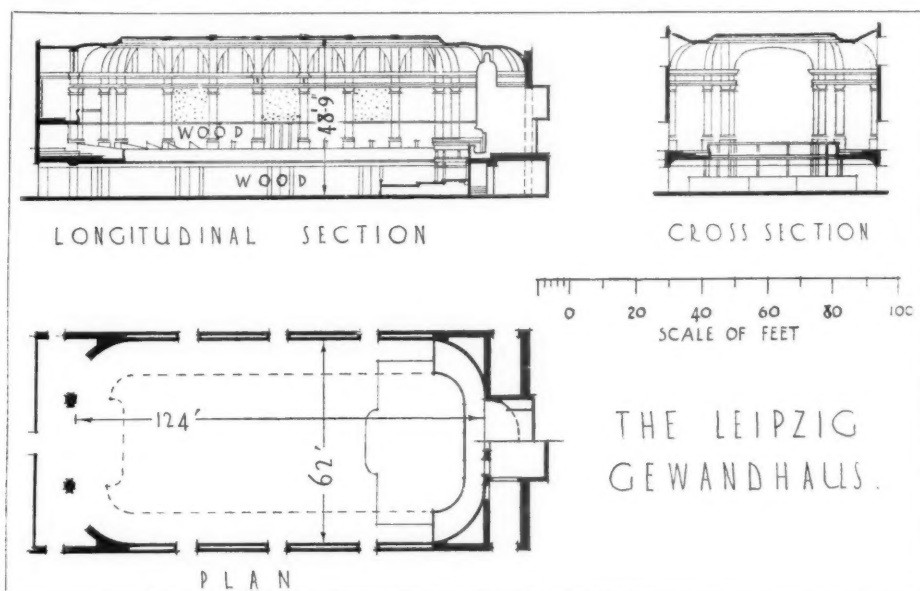


FIG. 3

seats and cane backs; they were widely spaced to allow for crinolines.*

The analysis of the old Gewandhaus is given in Table I (see page 763). The chief factor is the large area of resonant material—namely wood floor and wood walls. The walls were boarded and painted, probably over some form of *compo*. As originally built these walls were not broken by side galleries, but reached the ceiling. The whole floor, walls and ceiling acted then as a resonator. Also these wooden partition walls (shown in Fig. 2) were under a heavy load. The weight of the roof was apparently transferred by Dauthe from the old stone walls to the new wood partitions† (see the section). This means that the whole struc-

* At the second performance of Handel's "Messiah" in Dublin in 1742 ladies were asked beforehand to remove their hoops in order to allow room for a larger audience. In the days of crinolines an isolated woman probably absorbed at least five units of sound.

† See Kuhn, *loc. cit.* An examination of the structure was made during the demolition of 1894.

- (c) Flat ceiling with coved margins.
- (d) Boxes at each end of the hall at high level.
- (e) A short reverberation.

All these items have acoustic reason behind them. (a) The curved end at the back of the hall has to do with the problem of sound returning along the long axis of the hall. This long path giving rise to a sharp clap-back must be prevented if staccato playing by instruments on the platform is to be made easy. To-day we would use an absorbent on the back wall. The curved end having the right radius will diffuse sound harmlessly and prevent the clap-back. But it has a disadvantage—the diffusion occurs after it has passed through a focal point, and this focal point may cause complaints in the seats where it occurs. The curved end therefore improves platform conditions, but not necessarily audience conditions. The curve round the platform end requires also to be carefully designed. The Holywell Music Room at Oxford has a platform curved on plan as can be seen in Fig. 1, and on the plan the fault of the shape can be seen.

Instruments at the centre of the platform are properly placed for sound distribution, but for instruments at the front of the platform the curve causes a converging. A better shape for platform plan is the oblong with rounded angles used by Gropius and Schmieden in the large hall of the new Gewandhaus.

(b) The wood surfaces as resonators were probably due to an application of the technique of musical instrument making applied to building. This would account for the structural continuity of wood walls, floor and ceiling, also for the tradition of polishing platform floors and panelling and for the no carpet tradition. It would also explain the deliberate stressing of the wooden walls under load in order to make them act as amplifiers.

(c) The flat ceiling is found in the Holywell Music Room at Oxford and the Singakademie at Berlin as well as in the old Gewandhaus. It was a legacy probably of the large coffee house room as distinct from the college dining hall. It was found to be not harmful and has remained active as a tradition in Germany. Coves at junction of walls and ceiling diffuse sound usefully: they are found in nearly all the Leipzig halls below galleries as well as above.

(d) The end boxes were the result of the Opera House tradition. The first Opera House was built in Leipzig about 1690. The effect of tiers of boxes with their draped opening was both to reduce reverberation and prevent long reflected paths. The placing of similar openings at the ends of the concert hall served the same purpose.

(e) The old Gewandhaus, as shown from the table, had a very short reverberation making staccato playing easy. But this shortness did not cause deadness of tone, because it was amply compensated for by the marked resonance of the whole building both as to surface and structure. The difference here between the use of reverberation and resonance is clearly shown.

Musical opinion in Leipzig was able to ensure the carrying forward of this tradition in their new Gewandhaus Halls built by the Berlin architects Gropius and Schmieden in the year 1887. The new Gewandhaus block (Fig. 4) consisted of the large and small hall. The small hall (Fig. 5) is an actual imitation of the old Gewandhaus—nearly the same in dimensions and closely followed in materials. The result tends to show that if acoustic principles are recognised the conditions of one building can be imitated in another. The small hall is used for chamber music, and the effect of a large wood area can be studied. Its influence on strings is wholly good. The effect of the very short reverberation upon the flute was not so satisfactory.

It is the large hall in the Gewandhaus that is the more important of the two. In it the architects took the Leipzig tradition a step further. The plan maintains the curved tradition, but the curves occur at the angles only and are of relatively small radius. The effect of this is to distribute the sound from angles after one impact, the focal points being harmless. The long axial paths are prevented by the end-box tradition—taken straight from the old Gewandhaus. The resonant area is much larger than that given by Sabine, the total as much

as 5,300 square feet of panelling.* It occurs both above and below gallery level and answers when tapped to about middle pitch. The panelling below the gallery is in touch with the floor of the platform, which is also kept carefully cleaned and rubbed. It is this that gives the exceptional power to cellos and double basses. There is no carpet anywhere on the floors. The deep beams in the ceiling shown on the published long section do not exist: the centre ceiling panel was made flatter in actual construction, the beams being 3 inches or less (Fig. 3). The reflections drawn out from these supposed deep beams by Dr. Michel† are interesting but misleading.

The absorption is given in Table II (see page 763). The reverberation (hall full) works out at 1.9 instead of 2.3 seconds as mentioned by Sabine. This is caused partly by the less volume (363,000 cubic feet instead of 400,000), partly by the fact not ascertainable from the published drawings that ten of the fourteen large panels above the side galleries (Fig. 6) are of canvas not of plaster. This reverberation, even reduced to 1.9 seconds, is longer than Queen's Hall (1.5 seconds), and as a matter of fact is the same as that for St. Margaret's, Westminster, with audience of 1,000, recently found so admirable for all musical purposes by the Bach Cantata Club. This figure is produced roughly by giving at least 230 cubic feet of volume per seat of audience. The longer figure 2.3 seconds would undoubtedly give better results for choral music, but might cause trouble in respect of staccato playing by instruments. Where the art of the orchestra is carried to a very high pitch this should be born in mind. It would be interesting to compare in this respect the efficiency of Sabine and McKim's concert hall at Boston having the longer reverberation figure with that of the Gewandhaus.

Another obvious lesson of the Gewandhaus is that for a good soft tone a number of different materials are required in a hall. There exists, as can be seen from the table, lime plaster on wood lath, canvas, curtains, wood panelling. Also there is found the proper amount both of polished surfaces and of matt surfaces. Polished surfaces reflect the very high upper partials and hence brighten tone. Hence the importance not only of the wood but of keeping the surface rubbed or polished.

A recent concert hall in Leipzig, the Kaufhaus, built with hard modern plaster and no wood panelling, resembling, that is to say, the hall of competition standard in England, is considered quite inferior in its tone quality.

In practice, therefore, we must admit the necessity in large concert halls of wood panelling as a resonator in addition to a minimum reverberation of about 1.9 seconds.

Externally the New Gewandhaus is a fine group on an

* This includes for one side only of each partition between the loges on the side galleries. If both sides were counted in another 650 square feet of surface would be added to the panelling area.

† Michel, E. *Horsankeit grosser Räume*, 1921, p. 32. The author has worked upon the long section published in 1887. The advantage claimed for a broken ceiling is that it diffuses sound and prevents interference; but if at the right height the ceiling can be acknowledged as a reflector; interference problems are found in studios for the case of a single sustained note and do not arise in concert rooms.

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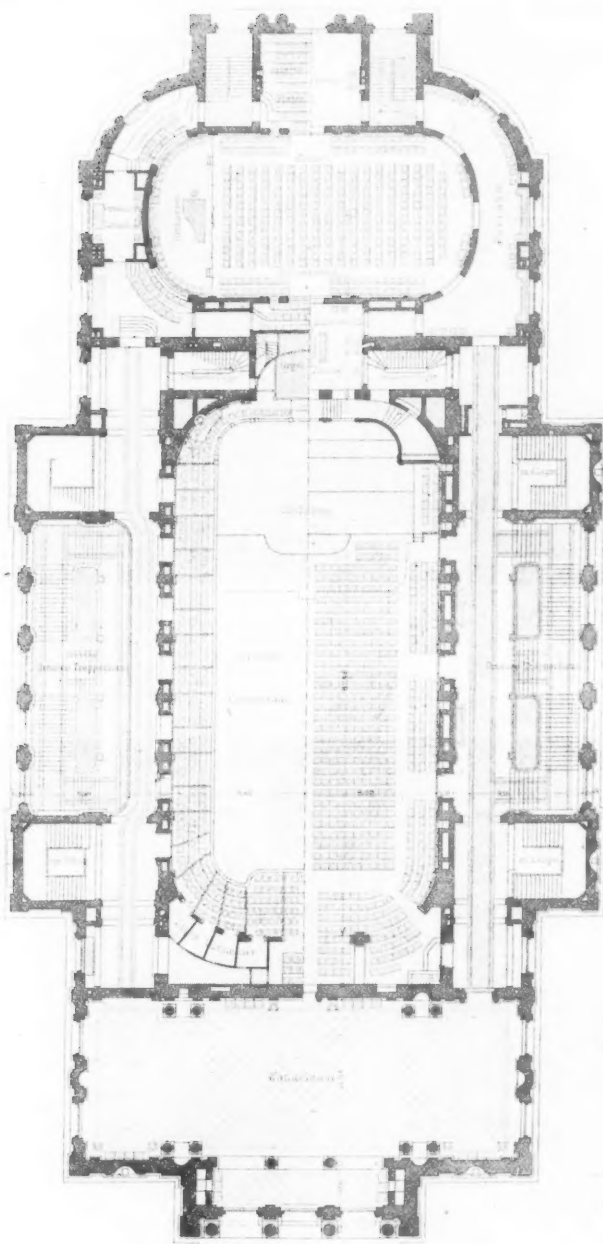


FIG. 4.—LEIPZIG: NEW GEWANDHAUS
First floor plan from the published plates. Architects: Gropius and Schmieden

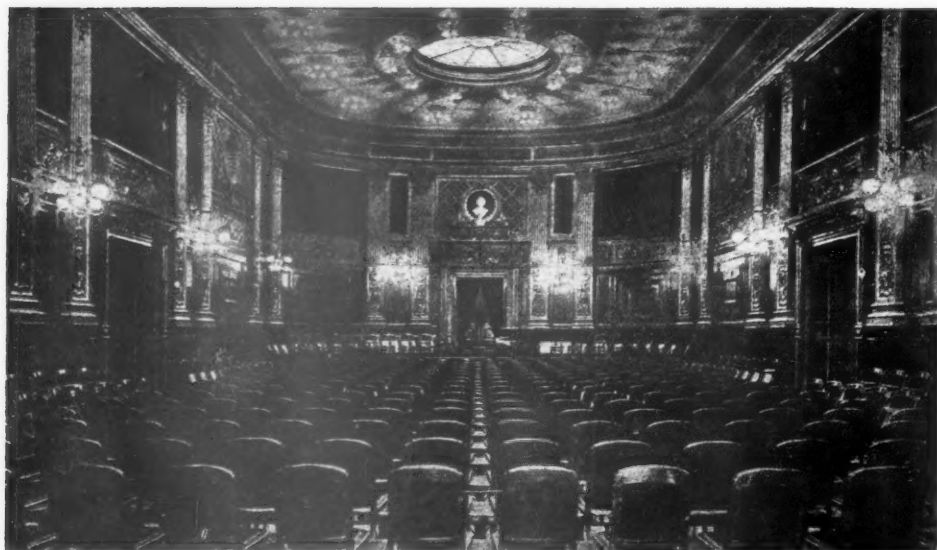
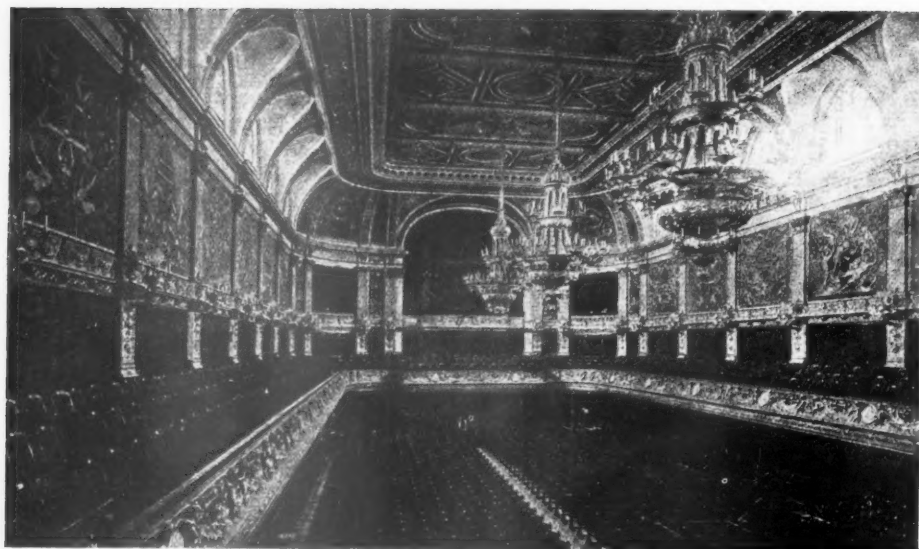


FIG. 5.—SMALL HALL OF THE NEW GEWANDHAUS
Architects : Gropius and Schmieden



F.G. 6.—LEIPZIG : NEW GEWANDHAUS, LARGE HALL, INTERIOR VIEW
Architects : Gropius and Schmieden

island site. It bears on its frieze the motto from the older hall (Fig. 7, *Frontispiece*). The whole of the ground floor is given to entrance halls and cloak room concourses, and from it large staircases on either hand lead up to the foyers and halls on the first floor.

Smoking is not allowed anywhere in the building. In

Leipzig the concert hall is preserved for concerts only, and can therefore be tended carefully as a musical instrument. It is not, as in England, used for every conceivable purpose. There are two performances of each concert, so that seating has not to be excessive for the volume.

TABLE I.

LEIPZIG OLD GEWANDHAUS CONCERT HALL.

ABSORPTION TABLE.

Volume (including galleries), 75,300 cu. ft. Seating, 570.
Volume per seat (audience), 130 cu. ft.

Absorbent.	Remarks.	Area (sq. ft.) or No.	Coeff.	Ab-sorp.	Adjust-ment.	Net ab-sorp.
Main ceiling	Lime plaster on wood lath oil painted	2,600	0.02	52 units	—	52 units
Gallery ceilings	Ditto, unpainted	1,220	0.03	36	—	36
Plaster on brick	—	1,520	0.02	30	—	30
Glass	Negligible	—	—	—	—	—
Wood walls	Boarded and painted	2,630	0.06	157	Add 10 per cent. for resonance	172
Doors	—	189	0.06	10.8	—	10.8
Floor	Polished board	2,600	0.06	156	Plus and minus 10 per cent.*	156
Seats on floor	Large chairs cushion seats and cane backs	380	1.0 per chair	380	—	380
Seats on galleries	Wood and cane benches	190	0.1 per seat	19	—	19

TOTAL PERMANENT ABSORPTION .. 856

Audience on floor	On chairs as above	380	4.7 less 1.0 per person = 3.7	1,406	Total audience, 570	2,280
Audience in galleries	On benches as above	190	4.7 less 0.1 per person = 4.6	874		
One-third audience	—	190	Average number of units = $\frac{2,280}{3}$	760		760
Orchestra	Chairs negligible	50	4.7	235	—	235

Reverberation $t = \begin{cases} \text{Full audience (570), 1.1 seconds.} \\ \text{One-third audience (190), 2 seconds.} \\ \text{Rehearsal (50), 3.4 seconds.} \end{cases}$

* The whole floor undoubtedly acted as a resonator, but, on the other hand, was shaded by audience.

TABLE II.

LEIPZIG NEW GEWANDHAUS LARGE HALL.

ABSORPTION TABLE.

Volume (including loges) 363,000 cubic feet. Seating 1,560. Vol. per seat audience approx. 230 cubic feet.

Absorbent.	Remarks.	Area (sq. ft.) or No.	Coeff.	Ab-sorp.	Adjust-ment.	Net ab-sorp.
Plaster on brick	Oil painted	1,800	0.02	36 units.	—	36 units.
Glass in clerestory windows.	—	750	0.027	20.2	Add 50 per cent. for transmission.	30
Lime plaster on wood lath.	Oil painted or distemped.	13,700	0.03	411	Add 5 per cent. for breaks.	431
Wood paneling incl. doors and loge partitions.	Stained and rubbed; responds to middle pitch.	5,300	0.1	530	—	530
Orchestra floor.	Floor boards polished.	1,200	0.1	120	Less 10 per cent. for shading.	108
Wood block floor.	Rubbed	9,700	0.03	291	Ditto	262
Canvas panels	10 in no. oil painted	1,300	0.12	156	—	156
Curtains	Plush in folds.	780	0.3	234	—	234
Plaster grilles	About 50 per cent. voids	50	0.5	25	—	25
Organ case	Wood and pipes	500	0.08	40	—	40
Seats and chairs.	Plush bottoms	1,560	average 1.6 per seat	—	—	2496

TOTAL PERMANENT ABSORPTION. .. 4348.

Orchestra	On ash chairs	85	4.7	399	—	399
Choir	On staging	220	4.7	1,034	—	1,034
Audience full	Take coeff. at 4.7 less 1.0 = 3.1.	1,560	3.1	4,836	—	4,836
Audience one third.	Ditto	520	3.1	1,612	—	1,612

Reverberation $t = \begin{cases} \text{Full audience} & \dots & 1.9 \text{ seconds.} \\ \text{One third audience} & \dots & 2.9 \text{ " } \\ \text{Rehearsal for choir and orchestra} & \dots & 3.1 \text{ " } \\ \text{Empty} & \dots & 4.2 \text{ " } \end{cases}$

Some Notes on the Work of the Comité Permanent International des Architectes for the Session 1928-1929

BY H. P. CART DE LAFONTAINE [A.], HON. SECRETARY, BRITISH SECTION C.P.I.A.

During the past session a good many matters which are of interest have been examined, and I have been asked by the Council to write a few notes for the information of our members on the work of the International Committee.

This Committee consists of architects representing the following countries: The Argentine Republic (2), Austria (5), Belgium (6), Denmark (2), France (15), Great Britain (13), Canada (2), Germany (15), Holland (6), Hungary (4), Italy (10), Luxemburg (2), Mexico (3), Norway (2), Poland (5), Portugal (4), Switzerland (4), Sweden (3), Spain (5), U.S.A. (15), Uruguay (2), and it will shortly include representatives of the architectural societies in Yugoslavia, Czechoslovakia, Roumania, Japan and Russia.

Its function is to organise International Congresses, which are held every three years, to give effect to resolutions passed at International Congresses, and, during the intervening periods, to examine questions of interest to architects all over the world.

The last Congress took place in Holland in 1927, and since that date the Permanent Committee has been at work on the subjects which were then discussed and of which a brief account is given below.

The distinction between the Architect and the Contractor.—This question was debated at the Congress in 1927, and the principle that the architect and the contractor should be separate and distinct was accepted. It was also agreed that the architect should be remunerated by fees only and should not be financially interested in the carrying out of his designs and plans.

This resolution, though accepted in principle, presents certain difficulties in some countries, where architects are also contractors. It has been discussed at several meetings of the C.P.I.A., and, at our last meeting in Paris, the position was, I think, clearly defined by Monsieur Legros (France), who said:—

"The main distinction which exists between architects who are also business men and architects who understand their functions as we demand it in members of our societies, is in the sphere of professional conduct. The profession of architecture should be a 'liberal' one and not a commercial enterprise. Our code of professional conduct imposes the liberal character of the profession on the architect, who must never receive any remuneration other than the fees which he receives from his client, to the exclusion of any other person. This is the only way to recognise an architect, who may be an arbitrator between the contractor and the client who has employed him. . . . The Federation of French Architectural Societies admits only those societies of which the members are pledged to respect the 'liberal' character of the profession to the exclusion of any commercial interests."

Our aim is to get this definition accepted in all countries as a preliminary to universal registration and the protection of the title of "Architect."

The protection of the title of "Architect."—This brings me to the next question which has figured on our agenda: the subject of the protection of the title or description of "Architect." Here, again, there is agreement in principle but considerable divergence in practice; in some countries the title "architect" is already protected by law, as in Spain, Portugal and Italy. In others, such as France, Belgium, Great Britain, Germany and the United States of America, projected registration or draft bills are now being considered. In the case of France the question of State registration was carefully considered for a long period, but it was not eventually proceeded with as first planned, because it was felt that (with a Ministry of Fine Arts in existence) too much State control might not be helpful to the interests of architects in private practice.

What is now being done by the Bureau of the C.P.I.A. is the comparison and collation of the existing and proposed legislation in all countries with a view to co-ordination. If this is found to be possible, it will have an interesting consequence in a proposal that a properly qualified "registered" architect should be able to practise in any country where legal protection of the title exists.

International Architectural Competitions.—This subject has been discussed on several occasions, and the position which has been reached is that we are working to secure the recognition and adoption by all countries of three main principles: (1) That the conditions of all projected international competitions shall be submitted to and approved by the C.P.I.A. before they are issued or made public; (2) that the architectural societies of all countries represented on the C.P.I.A. shall adopt the procedure of the R.I.B.A. with regard to warning notices and the subsequent disciplinary action for participation by their members in a "banned" competition; and (3) that all international competitions should be in two stages, so arranged as to entail the minimum of labour and expense to competitors in the preliminary stage and that, in the final stage, all drawings should be signed with the full name of their author or authors.

It may be of interest to give a little further information on the way in which we have arrived at these proposals.

The idea of a central technical advisory committee, which would "vet" conditions of proposed international competitions, was originated by the Franco-British Union of Architects in the following resolution which I brought before the C.P.I.A. early in the present year.

"The eighth Annual General Meeting of the Franco-British Union of Architects, assembled on 18 May 1928 at Winchester (England), having taken note of the resolution adopted by the eleventh International Congress of Architects on 3 September 1927, instructs its Bureau to examine the methods by which an effective control can be exercised on the drafting of conditions for international competitions of architects, with special reference to co-operation between the Permanent International Committee of Archi-

fects and the administrative organ of the League of Nations."

This resolution marks a very definite advance in a subject which has long presented difficulties, and the agreement with our French colleagues which it embodies indicates the useful work which is being done by the Franco-British Union.

The resolution was accepted by the C.P.I.A. and the Secretary-General was instructed to communicate it to the League of Nations. We received a reply from the League Secretariat, in which we were informed that if it was desired that the resolution should be included in the agenda for a meeting of the Council of the League, it should be presented through the usual diplomatic channel by the official representatives of the countries interested.

At the last meeting of the C.P.I.A. it was decided that this course should be adopted. The opinion of the meeting as expressed by Monsieur Louvet (France), was that:

"we do not ask that the League of Nations should itself deal with the question, but that it should inform the different nations that there is a permanent international committee (of architects) to which they should communicate such matters. In getting the League of Nations to give these instructions they would have much more weight; it would then send to us, the international committee (which is fully competent to draw up and organise the conditions for such competitions), the draft conditions or requirements of such competitions. This would be the extent of the League's intervention in the matter."

Since the date of the meeting the matter has been taken a stage further; at the last General Meeting of the Franco-British Union of Architects it was resolved that the original resolution should be expanded into a memorandum, so that when it came before the Council of the League of Nations it would be in such a form as to indicate the procedure recommended in its various stages. In order to give effect to the proposal the League would thus only have to adopt the proposal for the suggested scheme to come into operation.

Two sub-committees of the Union were appointed to prepare English and French drafts respectively, and these will, in due course, be scrutinised and a final joint memorandum drafted. When approved this will be forwarded to the Foreign Office and the Ministère des Affaires Étrangères, to the C.P.I.A., R.I.B.A., and the two French societies. Copies will be sent by the C.P.I.A. to each section, to ensure that the proposal secures the maximum of support when it comes before the League Council.

The question of disciplinary action by a society of architects if a member takes part in a "banned" competition is one of some difficulty. The position in France, for example, is that all that can be done at present is to issue a warning notice, and, if this is disregarded, inform the member concerned that he will not receive the support of his society in any dispute or difficulty which may occur. This is more effective than might appear to be the case, and has been found quite a useful deterrent. I think, personally, that if we can improve competition conditions and strengthen architectural control we shall eventually get all countries to adopt our own system of control and discipline.

Regulations for International Competitions.—At the last International Congress, at The Hague in 1927, we had some discussion on possible amendments to the existing regulations (as printed in the R.I.B.A. *Kalendar*). It was eventually agreed that these conditions should be reaffirmed, with the addition of a recommendation that the jury should "absolutely respect the regulations" in making their awards. Various suggestions were then debated, and some of these are receiving further consideration.

It is suggested that *all* important international competitions should be in two stages, so as to limit the work and expense demanded of competitors to a minimum. The first stage would consist of small scale sketch plans and rough estimates of cost, and these preliminary designs would be judged by a local jury in the country of their origin. A certain number would be selected to compete in the final stage, with or without the addition of one or more invited architects of repute, and all selected competitors would be entitled to a fixed fee, to be stated in the conditions.

In the final stage I have recommended that all sets should be signed with the full name of their authors, and this recommendation has been accepted because, as one delegate put it, "it will make a competitor liable for all his actions." It is, of course, agreed that measures must be taken to ensure absolute secrecy at the conclusion of the first stage, and that the final award should be made by an international jury, on which each country concerned will be represented.

We think these recommendations will commend themselves both to our own members and to those who are members of architectural societies in other countries, but any suggestion sent to the British committee will be carefully examined, and (if of practical value) will be taken into consideration by the Bureau of the C.P.I.A.

The XIIth International Congress, Budapest.—The invitation of the Hungarian section and the Municipal Council of Budapest has been accepted, and the agenda for the next International Congress, which will take place at Budapest in September in 1930, has been agreed and will include the following: Architectural Education and the "forming" of the architect; "Chambres d'Ordres" and codes of professional conduct; The rôle of the architect in commercial buildings and factories; A comparison of results obtained with regard to the acoustic properties of large halls in various countries, etc.

It is also proposed to organise an exhibition, consisting of photographs and plans of recent modern work and commercial buildings, which will be arranged in distinct national sections. It is suggested that a delegate from each country represented should give a short, popular address explaining the exhibits, during the period of the Congress.

International Dictionary of Architectural Terms.—It was proposed that the work of compiling an international dictionary and glossary of building and architectural terms, which had been commenced by Monsieur Poupinal, should be continued and completed. This matter will be further considered at a future date.

Various other matters, such as routine business and the conditions for certain competitions, etc., have also been dealt with from time to time, but do not call for special notice.

Reviews

SOME NOTES ON RECENT PERIODICALS.

BY GRAHAME B. TUBBS [A.]

Although the United States came late into the field of commercial aviation, it is clear from her architectural magazines that she is now making up for lost time. Both the *American Architect* and the *Architectural Record* devote considerable space in their May issues to this important subject and urge that proper consideration should be given to the design of airports and their possible expansion, if the muddle and waste of the early railway development is to be avoided. In the last year and a half, £60,000,000 has been spent in airports in the United States and a further £100,000,000 will probably be spent in the next eighteen months, so the necessity for proper study of existing data can hardly be exaggerated. The *Architectural Record's* section of Technical Research is given to airport design and includes a great deal of very useful information, including small plans, to uniform scale, of all the European aerodromes, also diagrammatic studies of the best theoretical shapes for flying fields. They give, as well, the requirements of the United States Department of Commerce for airports of various grades, and (in the absence of figures for aerodromes themselves) a table of accommodation required by railway companies for stations of various capacities. It is pointed out that auxiliary buildings such as hotels, restaurants, cafés, dance halls, spectators' stands and showrooms for the sale of aeroplanes, may play an important part in helping the finances of airports. Technical information is also given about the suitability and cost of various types of timber and steel roofs for hangars, and the different surfaces for the landing strips are discussed. There is a complete list of the aeroplanes made in the United States with their overall dimensions. Among the illustrations in the same issue of the magazine is St. Anthony's Church, Basle, by Karl Moser, which one cannot fail to compare with Perret's church at Raincy, as it is also built of concrete and resembles it in many particulars, especially in the interior. The chief difference is that the large windows are of metal instead of being formed of concrete tracery. The outside is influenced by the fact that there is a right-of-way under the west-end which necessitated large openings, the surrounds to which have been made the feature of the façades, extending up to the top of the nave. Contrasting with this advanced design is a small stone-built village church at Farmingdale, near Los Angeles; while somewhere between the two come two of Barry Byrne's original church designs for the Christ King Church at Tulsa, Oklahoma, and a model for a church of the same name in Ireland. In both these latter the effect is obtained by many small off-sets on plan.

Besides the article on airports already mentioned, the *American Architect* for May 5th prints many photographs of exhibits in the Architectural League Exhibition, with a criticism by an English architect, Frank Scarlett. The May 20th number gives most of its space to the City of Washington and its development since the time of its foundation, with special reference to the proposed development of "the Triangle," which is being carried out under

the Supervising Architect to the Treasury with the help of a panel of well-known men. The individual buildings are being designed either by the official architect or by members of the advisory panel. A scheme for a combined airport and seaplane station for the city by Benjamin Morris and Lansing Holden is reproduced.

Sloan and Robertson's Chanin Building, New York, is described in detail by the *Architectural Forum* for May, and the exceptionally interesting grilles and corresponding sculptural panels, representing such abstract qualities as Courage, Achievement and Vision, are the subject of a special article. The figure panels are treated in a rather cubistic manner, and in the grilles, which are placed under these a successful attempt has been made to express "the significance of geometric lines and their capacity to symbolise abstraction of thought and deed." Among the new work is Cram and Ferguson's design of St. George's School Chapel, Newport, and the architecture of the past is recalled by Twickenham House, Abingdon, Berks, which is fully recorded by measured drawings and plates.

The Cathedral at San Francisco (originally designed by Bodley and Hare to commemorate the earthquake of 1906), which was revised and completed by Lewis Hobart, with Dr. Cram as consultant, is given in the *California Arts and Architecture*; this is a large building, 300 feet long and 87 feet high, with two west towers and a slender flèche over the crossing. Another item of interest is an illustrated description of a novel school, Scripps (Claremont) College, Pomona, which is worthy of notice as being an attempt to achieve the social advantages of a small school with the academic advantages of a large establishment, by means of grouping a number of small, self-contained units round a central group; in essence, it is applying the English university system to a school. *Pencil Points* (May) publishes a long instalment of an article on the economics of an architect's office, based on the information collected from its members by the Architects' League of Hollywood; it is called "The architect's profit and production costs" and includes a useful analysis of the various office expenses and methods of reaching the nett cost of each job to an architect. The work of the Fontainebleau School of Fine Arts is fully illustrated in the May number of the *Bulletin of the Beaux Arts Institute of Design*, including a large number of "projets" for a Masonic Temple, and there are also examples of applied sculpture and competitive designs for mural paintings on a monumental staircase.

The Canadian paper, *Construction* (May) illustrates Baldwin and Greene's new seventeen-story Concourse building, Toronto, in which a good modern effect has been obtained by suppressing the horizontal and emphasising the vertical members, the latter of which terminate in polychrome ornament. The modern effect is, however, marred by the treatment of the main door in the base, which is Italian Romanesque style. In the *Journal of the Royal Architectural Institute of Canada*, Philip J. Turner [F.] contributes a useful paper on library planning and equipment, the first part dealing with small and branch libraries. This magazine gives in full the text of the amended Architects' Bill of Saskatchewan which is of great interest to us in England at the present time. This Act, which has just been passed, puts the examina-

tions for admission to the register under the authority of the University of Saskatchewan; it provides that the drawings for all buildings costing more than \$10,000, which are built from public funds or used for public assembly, must be signed by a registered architect; but allows a non-resident architect to design buildings costing more than \$100,000 provided he complies with the Act respecting registration and membership.

Coming to the French magazines, the May 15 issue of *L'Architecture* is given up to a description of a competition which was organised to get designs for the improvement of the town of Nantes. 25,000 francs was put at the disposal of the assessors but they did not recommend that any of the schemes submitted should be premiated. They considered, however, that the scheme sent in by MM. Desfontaines and Andrieu should be purchased, and this design is reproduced together with several others. In the April 21 number of *La Construction Moderne*, MM. C. & M. Dalmas' Banque Nationale de Crédit at Nice is depicted by plans and photographs. As is usual in French banks, the banking chamber itself is made much of. As is also usual, there is a gallery at entresol level supported on a cove which in turn rests on free-standing Doric columns. In the May 5 issue of this magazine M. Urbain Cassan's block of flats for the Nord Railway at St. Ouen is shown. The scheme consists of 50 low-rented flats built of ferro-concrete. It has many balconies and bay windows (pointed on plan), and these, combined with the slope of outside staircases, give a terribly restless effect to the exterior. The Sprinkenhof building at Hamburg by Fritz Höger and Hans and Oskar Gerson is the chief building illustrated in *Wasmuths Monats Hefte für Baukunst* for June. This is a large and severely square office block, the plainness of which is somewhat relieved by a diaper pattern of projecting bricks with large bosses under each window to give the effect of string courses. The building is on an island site and has two ways, right through the building, for vehicles and a ramped road going down to the basement between the two through roads in the central court. Another interesting building in this issue is the Police Station at Copenhagen, a feature of which is the large circular court, surrounded by a fine Doric colonnade; this building will be familiar to the readers of the English architectural magazines. In the June number of *Innen-Dekoration* there are photographs of a number of interesting pieces of furniture and interiors. The built-in fittings seem to be gaining in general favour in Central Europe, and designs for elaborately-fitted wardrobe-cupboards by Julius Cunow of Berlin and Karl Hofmann of Vienna are among those shown. The Argentine *Revista de Arquitectura* makes a feature of the new offices of the *Compañía Unión Telefónica*, which is almost French in style, and there is a large private house by Birabén and Lacalle in a modern version of the Spanish Renaissance.

LA NORMANDIE: CALVADOS, Tome II. By R. Quenedey. Portfo. 10. Paris. [1929.] [Contet.] £2 6s.

A book of seventy large photographs of buildings from the Middle Ages to the eighteenth century. The photographs are almost exclusively of the outsides of the buildings. Probably few of them retain their original character within. They vary greatly in interest. But many of them, especially some of the rural manor houses, are full of quiet dignity and charm.

A. H. M.

Correspondence

CONTROL OF ELEVATIONS.

Brownlow House, Liverpool,
15 July 1929.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I was unfortunately prevented from attending the York Conference, and have only just now read Mr. Haywood's paper upon Control of Elevations and the discussion upon it. It is very remarkable that neither Mr. Haywood nor any of those joining in the discussion mentions a method for the improvement of the design and materials of buildings which is at present in operation in this country and doing good work. I know that Mr. Haywood is chiefly concerned with the urban problem and colossal buildings, and the method I refer to is confined to rural affairs and chiefly the small house which in many cases has no architect at all. It has therefore probably escaped his notice.

The method I refer to is a system of consultative panels, closely modelled upon the Washington Advisory Council (which Mr. Haywood describes at length) which the C.P.R.E. has set up in co-operation with the R.I.B.A., and which covers the whole of England and Wales. The scheme was originally devised for the limited use of the Housing (Rural Workers) Act, but is available for all purposes, and has been specially commended by the Minister of Health to local authorities and developing owners for guidance and advice. Like the Washington Council these panels do not attempt to pull a design to pieces after all working drawings have been prepared, but they "seek to influence design at as early a date as possible." A special feature of these panels is that they are not limited to architects (who, of course, form the majority of them), but contain a representative of the local authorities, landowners and builders. A full description of their working arrangements has been issued by the C.P.R.E. in a memorandum.

Two other points arise in connection with this scheme: (1) in the memorandum it is suggested that the logical conclusion of the advice given to the builders of small houses will be some system of standardised designs. Mr. R. T. Longden has recently put forward a proposal for obtaining these designs, which is mentioned at the close of Mr. Haywood's paper. There are others who think that standardised designs can be obtained by issuing books of designs suited for different districts. This requires thorough investigation by the R.I.B.A.

(2) In some districts it has been found convenient to issue some simple directions, largely concerned with suitable materials but even touching upon elements in design. Mr. Haywood I can see at once holding up his hands in horror at this attempt to improve individual buildings by general precept issued at large; but desperate evils require desperate remedies. If you say no slate roof should have a red ridge and get it acted upon, you have already done something.

Finally, sir, may I disagree in the most emphatic way possible with Mr. Haywood in his condemnation of the Bath and Model Clause in town planning schemes for control of elevations by means of an Advisory Committee. If Mr. Haywood by his agitations gets this power repealed I shall consider that he has set back the clock in this country for

the improvement of architecture by at least fifty years. A careful reading of his own paper, and particularly the sections referring to France, should convince him. In this country at any rate there *must* be a compulsory power, but in the background. The great mistake made by Mr. Haywood is that he assumes that as many buildings as possible should be referred to this Advisory Committee. My view is exactly the opposite—the Advisory Committee should only be used as a last resort when powers of persuasion have failed. I was told recently by an eminent Bath architect that without submission to the Advisory Committee, the clause had enabled local architects to get many things done which would otherwise have been quite impossible. But unless you have this compulsion in the background, your persuasive efforts will be in many cases useless. Mr. Haywood appears quite content that this should be so, hoping for some vague educational uplift or the coercive power of public opinion owing to the reports of Art Commissions and such like. In the meantime, whatever may happen in the town, the country will have been ruined.

What, then, is required to be done? To see that local authorities act upon the Minister of Health's recommendation and associate the Consultative Panel (or a member of it) with their own officer in considering plans submitted and in letting builders know that this same panel is available for advice during the preparation of schemes.

I hesitate to embark upon the urban side of the question, but I ask Mr. Haywood to inquire whether the C.P.R.E. Consultative Panel devised for country cannot, with little more than a change of name be transformed into an Art Commission, whose more resounding title would command the respect of our cities?

If this were so, the eleven headings submitted by Mr. Haywood might well be reduced to one or two. His last recommendation should be that the advice given by the Minister of Health to local authorities in Circular 940 (29 November 1928) should be made applicable to urban areas, and all parties might well ponder the Minister's concluding statement that "Many of the difficulties which occur would be obviated if there were consultation at the earliest stages of proposals, a better understanding of each other's points of view and more knowledge of how much can be done, with due regard to finance and private interests to avoid development which may be a disfigurement."

I apologise for this long letter, but the omission from Mr. Haywood's paper was so striking that I would not like it to go out as a full description of methods for the improvement of the design and materials of buildings at present in operation.

I am, sir, your humble and obedient servant,

PATRICK ABERCROMBIE [F.].
Hon. Sec. C.P.R.E.

EXHIBITION OF AMERICAN SKYSCRAPERS.

5 Carlton Gardens, S.W.1,
12 August 1929.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I thank you very much for the kind notice that you gave of the exhibition of photographs of American tall buildings, which I was able to loan to the R.I.B.A.

In the termination of your article on the subject you mention there is an illustration of my design for the bridge that Mr. Cass Gilbert is now building. That is not quite correct, for the bridge for which Mr. Gilbert is the architect is in the upper part of New York, whereas the design I made was for a bridge in the lower part of Manhattan Island, which would have coupled up with the Brooklyn Bridge in a main access from Long Island into New Jersey. Mine was designed some years before that of Mr. Gilbert, and is not for the same place.

If you could correct this I would appreciate it. There was no competition between Mr. Gilbert and myself in the matter, and they were entirely separate projects.—
Yours sincerely,
ALFRED C. BOSSOM [F.].

NATIONAL CONFERENCE FOR THE PRESERVATION OF THE COUNTRYSIDE.

A conference for the preservation of the countryside will be held at Manchester on 10 and 11 October 1929, under the auspices of the Council for the Preservation of Rural England, the Society for Checking the Abuses of Public Advertising (Scapa), the National Trust, the Commons and Footpaths Preservation Society, the Selborne Society, the Royal Manchester Institution, the Peak District and Northern Counties Footpaths Preservation Society, the Manchester and District Ramblers' Federation, and the Regional Survey Society of Manchester and District, etc.

The object of the Conference is to stimulate public interest in the efforts of the various societies and individuals whose aim is to preserve and protect our homeland scenery and ancient ways by a joint demonstration representative of all concerned.

The plan of procedure at the Conference is to deal firstly with the menaces and then to follow with addresses and discussions on the means of safeguarding; indicating the work that has been, is being, and can be done by the societies under whose auspices the Conference is being held. A provisional programme has been arranged.

The Rt. Hon. The Earl of Crawford and Balcarres, K.T., P.C., F.R.S., has graciously consented to act as President of the Conference, and the Rt. Hon. the Earl of Stamford and the Rt. Hon. The Lord Stanley of Alderley as Vice-Presidents.

Amongst those who will attend the Conference and speak upon the various subjects are:—The Rt. Hon. The Viscount Grey of Fallodon, K.G., P.C., the Rt. Hon. The Lord Bledisloe, P.C., K.B.E., Sir Charles Trevelyan, Bart., P.C., M.P., Sir Maurice Abbot-Anderson, C.V.O., Professor Patrick Abercrombie, Cecil Harnsworth, Esq., L. W. Chubb, Esq., and Clough Williams Ellis, Esq.

RECENT ENGLISH DOMESTIC ARCHITECTURE,
1929. Edited by H. de C. Hastings. 40. London.
[1929.] [Architectural Press.] 15s.

This well known series is enriched by a fresh volume which is notable for the first appearance of dwelling houses in the modern style as well as for a very catholic and judicious selection of recent work in every manner. The illustrations are admirably reproduced and plans of all the houses are included.

J. M. E.

Allied Societies

(The attention of Members of Allied Societies is particularly called to this page)

SOUTH-EASTERN SOCIETY OF ARCHITECTS

The Conference of the South-Eastern Society of the Royal Institute of British Architects took place at Eastbourne in July last. The drives included the Town Planning area of Eastbourne Rural Council, the two sites of the proposed Pevensy slaughter-house, and the proposed by-pass road through the village of Willingdon.

In the evening, in the absence of the Mayor (Councillor Lieutenant-Colonel Roland Gwynne, D.S.O., D.L.), Alderman Gilbert B. Soddy, J.P., received the delegates at the Town Hall, after which the President of the Society, Mr. Henry Vaughan Lanchester [F.], A.M.T.P.I., presided, and expressed thanks for the warm welcome given them to Eastbourne.

Mr. R. Goulburn Lovell [A.] (Hon. Secretary), in an address on "Beautifying our Surroundings," referring to the real objective of the Conference in Eastbourne, said that the training and position of the architect enabled him to offer to his fellow citizens information and help with the object of developing an atmosphere of good fellowship between local authorities and citizens generally.

He paid a tribute to the work of mayors and members of town councils, and said the Conference would have attained its aim if it only resulted in bringing together in friendly co-operation all citizens of good will, so that by free and fair discussions they might arrive at the best methods of defending the inheritance they had received in the glory of their beautiful England. He referred to the help offered by the Royal Institute of British Architects to local authorities by free advice and assistance in architectural design and town planning.

In spite of the ugliness which had invaded the rural districts there was no reason why buildings now designed should not be as charming as those built more than 100 years ago.

Everything possible should be done to arouse in each community a sense of pride in the beauties and amenities of their own town or village. During recent discussions between architects and medical men, it became evident that much serious illness could be prevented by their closer co-operation. Their work extended to the improvement of roads and open spaces, the suppression of dirt and litter, and the avoidance of ugly buildings and of disfiguring advertisements. Only the best town-planning results could be obtained when the authorities availed themselves of the services of two classes of experts of entirely different training and qualifications: the surveyors and engineers, who were responsible for the construction of highways, power stations, drainage schemes, etc., and the architects and artists, who should be responsible for the designing of their pleasant surroundings and controlling the beauty of their buildings. Such experts were ready to give advice. They felt that, just as the great medical experts bring honour to their profession and relief to the community by the advice and skill they give to the hospitals, so could the architects bring honour to their profession and relief to

the community by the advice and skill they can give in helping to beautify our surroundings. He followed his address with lantern slides of "The Good and the Bad."

Mr. Weller Kent, K.C., thanked the Society for their offer of help. He moved that:—

"This meeting wishes the Borough Council to be approached with a respectful request that the services of the Advisory Panel of Architects should be accepted as recommended by the Ministry of Health."

Dr. Colgate, F.R.C.S., M.D., seconded; Sir Banister Fletcher (President R.I.B.A.) spoke in support of the proposition, and it was carried unanimously.

The Conference was continued on Saturday, and, following a technical conference, the delegates met at the Park Close, where demonstrations were made of "Invisible Ultra-Violet Rays through Window Glass," by Mr. S. English, D.Sc., F.I.C., F.Inst.Ph.; "Impervious Cement Renderings," by Mr. Harold C. Bishop [A.]; "Construction of Consolidated Gravel Roads," by Major S. N. Barron, M.Inst.C.E.; "Reconstituted Stone," by Mr. H. A. Holt, and "Dry Fresh-Air Ventilation," by Mr. William G. Lovell.

A luncheon followed, at which Mr. H. V. Lanchester presided, and was supported by Sir Banister Fletcher, Lady Fletcher, and a large company.

Sir Banister Fletcher described the Institute as a great Imperial confederation of architects, bound together not for self-advancement, but for the advancement of the art of architecture. The South-Eastern Society was the youngest child of the parent Institute, and though he did not know the weight of that precocious youth, he was told that it was above normal weight for age. Therefore they could assume that it would live a long life and be of great use to its parents. It was particularly interesting to find that the Society was holding its first meeting in Eastbourne, because of all the southern watering places in England, Eastbourne stood out far above all the rest. Eastbourne started well with a very good ground landlord in the Duke of Devonshire, who did not rely on his own knowledge when he laid out the borough, but called in the best architectural talent of the day.

Town planning was being discussed in Greater London fifty years too late, and much harm had been done, but in Eastbourne the right thing would be done if dealt with now. He was glad to think that that meeting might do something to bring about concerted action between architects and the municipality.

"A society such as yours will make the people of Eastbourne see that beauty pays. It pays to have beautiful things, and it pays the commercial men to have beautiful shops and beautiful surroundings."

The Town Clerk (Mr. H. W. Fovargue) proposed the toast of "The Ladies," and Lady Fletcher responded.

The President announced that at the technical conference that morning, after viewing the sites of the proposed by-pass road through Willingdon, and the proposed new eastern approach road, they were definitely of opinion

that the by-pass scheme would destroy the amenities of the village of Willingdon, and that the proposed new eastern road would afford a better main approach to the town, and would give the relief of traffic required.

In the interests of Eastbourne it was urged that the Council should proceed with No. 2 scheme of town planning to enable the zoning of the areas to be affected. The meeting was strongly of opinion that every effort should be made to oppose the proposal to construct the slaughterhouses near Pevensey Castle. Advisory panels had been appointed to consider the condition of the Roseland site and matters incidental thereto, and the old town widenings, and to advise upon the Eastbourne town planning scheme.

Mr. E. H. Hill, speaking in regard to the suggested by-pass road, said it would be far better to do the thing properly. He thanked Mr. Lanchester and Sir Banister Fletcher, and moved that Mr. Lovell's lecture should be given to Secondary and Public School scholars in the Town Hall. Mr. Weller Kent seconded, and it was agreed to.

Mr. Arthur Beckett, a member of the Sussex Archaeological Society and the Society of Sussex Downsmen, said he was very pleased to find that the South-Eastern Society of British Architects had been able to come to Eastbourne and take such action as would save the last remnants of Old Town. He thought public opinion wanted educating as to the æsthetic value of old buildings such as they had seen in Old Town.

The delegates were entertained to tea by the Mayor and Corporation at Park Close. Later they visited the reconstructed All Saints' Church and were shown round by Mr. A. R. G. Fenning.

DEVON AND CORNWALL ARCHITECTURAL SOCIETY.

The annual outing of the above Society took place recently and was attended by the President, Mr. W. Arthur Vercoe, A.R.I.B.A., A. Southcombe Parker, F.R.I.B.A., C. Cheverton, F.R.I.B.A., H. Victor Prigg, A.M.I.C.E., Chairman Plymouth Chamber of Commerce, A. C. A. Norman, F.R.I.B.A., A. V. Rooke, F.R.I.B.A., L. F. Vanstone, L.R.I.B.A., William W. Wood, A.R.I.B.A., Master of the Architectural School, Plymouth, Alderman R. M. Challice, J.P., and E. F. Hooper, L.R.I.B.A., Past Presidents, A. H. Ough, C.C., F.R.I.B.A. (Dawlish), J. C. Beare, A.R.I.B.A. (Newton Abbot), H. E. Robertson (Honiton), E. O. Harding (Exeter), J. C. Southcombe and Bruce W. Oliver, A.R.I.B.A. (Barnstaple), B. Priestley Shires, F.R.I.B.A., and T. D. Ratcliffe (Tavistock), Percival J. T. Carter and J. H. Serpell (Plymouth), when a visit was made to Barnstaple, Bideford and Torrington.

The members of the party were met at Barnstaple by Mr. Bruce Oliver, A.R.I.B.A., who subsequently conducted the members to the Parish Church and St. Anne's Chapel—the old school of the poet Gay—and the Penrose Almshouses. He pointed out the old ceilings, etc., incorporated in the recently rebuilt Westminster Bank and explained the widening of Barnstaple and Bideford Bridges. Other interesting work included old plaster ceiling work, of which the West Country abounds in many good examples. After leaving Bideford the party turned aside to visit the remains of the old Priory at Frithelstock, where Mr. Oliver is at present engaged in work of preservation. Mr. Oliver was thanked by the members for his help as guide.

Lunch was taken at Barnstaple, after which a presentation

was made by the members of the Society to Mr. B. Priestley Shires, F.R.I.B.A., of Plymouth, its present representative on the Council of the Royal Institute of British Architects and one of the oldest members of the Devon and Cornwall Architectural Society. The President, Mr. W. Arthur Vercoe, A.R.I.B.A., Plymouth, mentioned the lifelong enthusiasm of Mr. Shires for the art of architecture: even when quite a youth at Leeds he was instrumental with others in the formation of the Leeds and Yorks Architectural Society, and for some years Secretary to the Committee for arranging visits, and in 1882 he was helping in the formation of the York Architectural Association, of which he was the first secretary, and subsequently one of the early members of the Devon and Cornwall Architectural Society, of which he was President in 1905; he was hon. secretary to the Plymouth Branch for many years, and keenly interested in its work.

Mr. Challice, Past President (Exeter), spoke of the esteem in which Mr. Shires is held all over the Counties of Devon and Cornwall, and the immense amount of time and labour he had given to the Society's work.

Mr. A. S. Parker, Past President (Plymouth), as one of the older members, said that he had been intimately connected with Mr. Shires for the past thirty years, and gave a well-deserved appreciation of his genial good fellowship and constant interest in the Society.

Mr. Shires, in acknowledging the gifts and the kindly remarks of the President, Alderman Challice and Mr. A. S. Parker, said he had had a long connection with architectural education and architectural society work for a period of fifty-three years when the counties of York and Devon had not an architectural society as they knew them to-day. In 1876 an architectural society was started in Leeds, and they had been successful in adding to the list until to-day they had their societies and branches in every county, and in our colonies in addition. They were represented by very distinguished men in all parts of the world, and a continuous expansion was taking place in the Royal Institute of British Architects, which was now of world-wide influence.

Architectural training half a century ago was very poor, but to-day they had universities where Chairs of Architecture were established, and also schools of architecture, one of the most recent to be added to the list being the city of Plymouth, which he hoped in due time would be able to take high rank.

The presentation took the form of an illuminated address, a canteen of cutlery, and for Mrs. Shires a gold wristlet watch and bracelet.

The text of the illuminated address was as follows:—

DEVON AND CORNWALL ARCHITECTURAL SOCIETY.

"The Members of the Society wish to express to Mr. B. Priestley Shires their appreciation of his enthusiastic work for many years for the good of Architecture in the West of England and at the same time to show their affection and regard for one who has always been a friend and inspiration to all who have known him."

SOUTH WALES INSTITUTE OF ARCHITECTS.

On 5 September at the Dorothy Restaurant, Cardiff, the South Wales Institute of Architects gave a luncheon in honour of Mr. J. B. Wride, A.R.I.B.A., Rome Scholar in Architecture, 1929, who is a member of the South Wales Institute and an ex-student of the Welsh School of Architecture.

The chair was taken by Mr. T. Alwyn Lloyd, F.R.I.B.A., President of the Institute, and the guests included Mr. J. B. Wride (senior) and Mrs. Wride, Councillor W. G. Howell, Principal Charles Coles, B.Sc., Dr. Cyril Fox, F.S.A. There were also present Mr. W. S. Purchon and Mrs. Purchon, Mrs. Alwyn Lloyd, Mr. and Mrs. Percy Thomas, Mr. and Mrs. C. S.

Thomas (Swansea), Mr. J. Herbert Jones (Swansea), Mr. W. Rosser and Mr. C. F. Ward (Newport), Mr. and Mrs. H. Teather, Mr. R. H. Winder and Mr. T. Edgar Smith.

The Lord Mayor of Cardiff, who had intended to convey in person the congratulations of the City Council, was unavoidably absent, and his place was taken by Councillor W. G. Howell, who proposed Mr. Wride's health, and expressed on behalf of the Corporation and the citizens of Cardiff warm good wishes on his achievement; they expected great things of him in the future.

Letters of apology for absence were received from Sir William Davies, editor of the *Western Mail*, Alderman A. J. Howell, J.P. (Chairman, Technical College Committee), and telegrams from Mr. H. M. Fletcher, M.A., Vice-President of the R.I.B.A., and Mr. L. S. Sullivan, F.R.I.B.A., Chairman of the Board of Architectural Education.

After the Chairman's introduction, in which he voiced the pleasure of the Institute at being able to show in this sociable way their pride in Mr. Wride, Councillor Howell's proposal of the chief toast was seconded by Principal Coles, who referred to the work which was being done at the School of Architecture. But for this it would have been impossible for Mr. Wride, a

student whose whole training was obtained at this school, to have brought the Rome Prize to Wales for the first time. The recipient of the toast, in responding very briefly, was received with acclamation.

Dr. Cyril Fox (Director, Welsh National Museum) then proposed the toast of the Welsh School of Architecture coupled with the name of its head. As a layman he felt it was a special privilege to do this, and he emphasised the enormous importance of architecture in civic life and in the lives of individual citizens. In his opinion one of the chief functions of the School was to inculcate students with the principles of classical and formal architecture, so that they could in some degree counteract the bad influence of the industrialised nineteenth century.

Mr. C. S. Thomas, Past President of the South Wales Institute of Architects, seconded, and said that Swansea and the other towns in South Wales fully associated themselves in doing honour to Mr. Wride and in appreciation of the work of the Welsh School of Architecture.

Mr. W. S. Purchon responded and took the occasion to thank the civic authorities, the R.I.B.A., the South Wales Institute of Architects, and individual architects for the active support which they were giving him in the development of the School.

Obituary

SIR ROBERT LORIMER, K.B.E., HON. LL.D., A.R.A., R.S.A.*

Robert Stodart Lorimer, who was a younger son of the late Professor Lorimer, of Edinburgh University and Kellie Castle, Fife, and brother of the painter, Mr. John Henry Lorimer, A.R.W.S., R.P., was born on 4 November, 1864. At the age of 21 he entered the office of Sir Rowland Anderson, LL.D., in Edinburgh, remaining there for the next 4½ years as pupil. After an interval of travelling in England he went as assistant to the late G. F. Bodley, R.A., whose influence could be traced in his handling of Gothic. Lorimer was with Bodley in London for eighteen months. He then returned to Edinburgh and, in 1893, set up in practice for himself. The greater part of his earlier work was connected with the restoration of, and addition to, old Scottish houses, a practice which gave him a profound understanding of the vernacular style with its methods and materials.

The first work that brought Lorimer into public notice was the new chapel for the Knights of the Thistle, St. Giles's Cathedral, Edinburgh, for which he was chosen by the trustees in 1909. In this work he made full employment of the elaborate carving which was to be a feature of most of his buildings, though his later work is simpler with the decorative detail concentrated at particular points.

No doubt it was the success of the chapel which prompted his selection, in 1919, to design the Scottish National War Memorial, on Edinburgh Castle Rock. The complete plan as originally proposed included the internal alteration of some of the existing buildings on the Rock to adapt them for museum purposes, but this part of the scheme was dropped, and in October 1922 Lorimer submitted to the King and Queen, on their visit to Holyrood, a model showing his proposals

and embodying the minor alterations suggested by the memorial committee after consultation with the Ancient Monuments Board for Scotland and the Office of Works.

The Scottish National War Memorial was opened by the Prince of Wales in July 1927. It takes the form of an addition to Edinburgh Castle, to the north of the existing barrack, in the form of a shrine approached through a hall of honour recording all the Scottish regiments that took part in the War. But not only are the soldiers recorded, but in the decorations, of carved stone or stained glass, are commemorated the Navy, the Air Force, the Women's Services—even the animals and birds that were employed upon active service. The shrine is centred upon a natural outcrop of rock, upon which is placed the Golden Book containing the names of the Scottish men and women who died in the War.

More recent works of Lorimer's were the new Department of Zoology of the University of Edinburgh, on Blackford Hill—an example of his severely-practical designing for contemporary needs—and the new Chapel at Stowe School, which was opened by Prince George last July.

Among the Scottish buildings restored or added to by Lorimer are Dunrobin Castle, Sutherland, Balmanno Castle, Perthshire; Monzie Castle, Creiff; and The Glen, Innerleithen; he was responsible for the present form of Ardkinglas and Dunderave Castle, Argyllshire, Marchmont House, Berwickshire, Brackenbrough, Penrith, and Rowallan, Ayrshire. In England he restored Lympne Castle, Kent. A peculiarly charming example of his ecclesiastical work is the Roman Catholic Church of St. Peter, Morningside, Edinburgh.

He was elected A.R.A. in 1920 and R.S.A. in 1921, was knighted in 1911, and created K.B.E. in 1928. He married, in 1903, Violet, daughter of the late Mr. Edward Wyld, of The Tile House, Denham, Bucks, and had three sons and one daughter.

* From *The Times* of Saturday, 14 September, 1929.

EVELYN ARTHUR HELLICAR [A.], 1862-1929.

The death of Evelyn Hellicar removes one who was a real force in the world of architecture. His taste was fastidious, and he combined rare artistry with intuition for construction. Brought up in the atmosphere of a country rectory, he was led quite early towards the ancient churches and homely buildings of Kent. Then he began the first of the sketch books which record his studies. In these days an architect is apt to be judged by the magnitude of a particular building with which his name is associated. The lesser works, oftentimes the best, are frequently disregarded. Because Hellicar was unambitious in a worldly sense his actual output of buildings was small. The effect of his contribution, however, is much greater than will ever be realised. Through the example of his methods and genuine love of the art, hundreds of young architects have been helped. He was a gentle man, possessing a fine feeling for building, working alone and unaided.

It is a tribute to the older system of training that such architects came into being. There is doubtless something to be gained from experience. In due course Hellicar became a pupil of Sir Thomas Jackson, R.A., and about the same time (1883) he was entered as a student of University College, London. His lecture notes are interesting; his college work gained him the Donaldson Silver Medal, 1886-7, and the Prize for Construction.

Directly the term of pupilage was over Hellicar began to practise. At this time he carried out his great repairs to Bromley Parish Church and entered into partnership with Sidney Vacher in an office at Wellington Street, Strand. These two young men were fired with enthusiasm; Vacher had completed a magnificent set of measured drawings of Westminster Abbey and Hellicar could point to his studies of French Gothic and delicate water colour sketches. Beyond winning a competition for some schools the joint arrangement did not last.

The next move was to 10 Sergeant's Inn, Fleet Street, where Hellicar remained for many years. He was gaining prominence as a designer of small country houses and a name for church repairs. The lodges and cottages which he built in Somerset in the early 'nineties for Colonel Gooden would not be thought out of fashion in these days. His additions to Bingham's Melcombe were carried out with skill, the scheme included the complete repair of this historic building. The list of his works begins before 1890; it continues almost to the time of his death. The following is a short summary of the chief buildings:—

Old Churches.—Thorn Church, repairs; St. Paul's Church, Beckenham, repairs; St. John's Church, Bromley, Kent; St. Jude's, Kensal Green; St. Mary Cray Church, Kent; Holy Trinity Church, Brompton, Kent; St. Paul's Cray Church, Tower; Wouldham Church, Rochester, New Reredos; St. Mary's, Plaistow, Sanctuary Screen.

New Churches.—St. Mark's, Bromley, Kent, Church and Tower; St. John's Church, Welling, Kent.

Country Houses.—Shalcombe Wells, New; Southill Wood, Bromley; Cawston Manor, Norfolk; Lufton Manor, Dorset; Luton House, Selling, Kent; Hollands, Yeovil; Lattiford, Wincanton; Peak House, Sidmouth; Buckwell Down, Somerset; Winterbourne Whitechurch,

Blandford; Raheen, Ireland; Manor House, Cottages and Estate Work; Front House, Bovey Tracey.

Rectories.—St. John's Vicarage, Bromley; Grove Park Vicarage; St. Augustine's Vicarage, Grove Park; Godmersham Vicarage; Plumstead Vicarage; Merrow Rectory, Guildford; Swanley Vicarage; Greenhithe Rectory.

Hellicar was Diocesan Architect for Rochester and this side of his practice occupied a good deal of his attention in later years. In addition he built a large number of cottage hospitals, libraries, village halls and schools mainly in Kent and Surrey.

Among those who knew him Hellicar will long be remembered. His houses fit into the countryside, his churches, manorials and lesser public buildings inherit the quiet dignity of the past. His respect for fine building was his strength and I for one shall never forget the five years I spent under his direction.

A. E. RICHARDSON [F.]

ARTHUR GROVE.

Arthur Grove, L.R.I.B.A., youngest son of the late Rev. George Grove, M.A. Cantab., was educated at St. Edward's School, Oxford, and articulated to the late J. D. Sedding, assistant to Professor E. S. Prior, and in later years to Messrs. Imrie and Angell.

Grove built St. Osmund's Church, Parkstone, in conjunction with Professor Prior. He won several competitions for church designs, and among the many churches he built or restored may be mentioned the New Chancel, St. John's Church, Richmond, Surrey, and its parish hall, the Clergy House and Hall, Cardiff, etc. He was very interested in all the handicrafts, and for many years acted as assistant secretary to the Arts and Crafts Exhibition Society.

Professor E. S. Prior writes: "Arthur Grove was with J. D. Sedding, and on that architect's death with Henry Wilson. It was a training in the most sincere and competent practice of English religious art. But Grove had gifts and an energy of his own, and they fitted him especially for the constructive problems of church building. He was with me in many of my works from 1900 to 1912, and I learnt to appreciate him as a competent, sober critic of the art movements current in the first decade of the twentieth century."

Messrs. Imrie and Angell write: "Arthur Grove was with us from 1924 to 1929. He was occupied with domestic work, for which his early training and a natural feeling for design particularly fitted him. His scholarly experience and sympathetic work were of the greatest help to us, and we shall miss him both as a co-worker and a friend."

R.I.B.A. PROBATIONERS.

During the month of July 1929, the following were Registered as Probationers of the Royal Institute:—

AKEROYD: ALFRED, 57 Beeston Road, Leeds.

BATEMAN: THOMAS ROBERT, Sherbourne House, Allesley, near Coventry.

BERRIDGE: EDWARD WALTER, 24 Fortismere Avenue, Muswell Hill, London, N.10.

BERWICK: KATHLEEN RACHEL HARTLEY, Rossall Prep. School, Cleveleys, Lancs.

BIRD: GERALD PELHAM, Basingfield, Basingstoke.

BOOTHROYD: ERIC, 29 Spaines Road, Fartown, Huddersfield.

COOMBS: RALPH WILLIAM, 20 Catherine Hill, Frome, Somerset.

CRANE: EDWARD ROY, Summerfield, Norwich Road, Dereham.

CURRY: KENNETH EDGAR, 21 Glenmore Road, Belsize Park, Hampstead, N.W.3.

EDMUNDS : ROSETTE MARY, Elwin Street, Strathfield, Sydney, Australia.

FINCH : RICHARD HENRY CAREW, 9 Cheyne Row, Chelsea, London, S.W.3.

FLEMING : WILLIAM BROWN, The Knowle, West Byfleet, Surrey.

GALE : WILLIAM ALLAN, 33 Sefton Road, Litherland, Lancashire.

GILHAM : EDWARD CHARLES, 52 Edge Lane, Liverpool.

GOODEY : WILFRED, 9 Heron Road, St. Margarets, Twickenham, Middlesex.

GOODWIN : BARBARA GWYNAETH, 115 Carringham Road, N.W.11.

GRAY : ANDREW LESLIE, "Strathmore," Nelson Road, Sheringham, Norfolk.

GUTTRIDGE : WILLIAM ALFRED, 38 Hilton Road, Leeds.

HACKETT : BRIAN, 229, Branstone Road, Burton-on-Trent, Staffs.

HEATH : CLIVE PATTERSON, "Kidston," 26 Fairlight Street, Manly, Sydney, N.S.W.

HUMPHREY : ERNEST, c/o Mrs. Thompson, 138 New Bridge Road, Hull.

KNIGHT : LIONEL ETHELBERG, 115 Crown Street, Aberdeen.

LILLEY : VICTOR GEORGE, 98 Tennyson Avenue, King's Lynn.

MACIVER : DAVID (Junior), 16 Rodney Street, Liverpool.

MACNAGHTEN : GEOFFREY LESLIE, 130 Queen's Gate, London, S.W.7.

MCCAUGHAN : HERBERT VICTOR, Mount Auburn, Finaghy Park, Finaghy, Belfast.

MEADLEY : ALAN RHODES, Architectural Association, Bedford Square, W.C.1.

O'FARRELL : EDGAR CHARLES, 17 Woodnook Road, S.W.16.

PICKETT : CHARLES JOHN, 83 Mill Lane, W. Hampstead, N.W.6.

POLSON : FRANKLIN MURRAY, 4 Baron's Court, W.14.

PRATT : JEAN LUCEY, "Homefield," Crawford Avenue, Wembley, Middlesex.

PURCHASE : ARTHUR HENRY, 56, Madeley Road, Ealing, W.5.

RAMSAY : WALTER NEIL WILSON, 20 Wood Street, Coatbridge, Scotland.

RATHMELL : MILES, 11 Grafton Road, Wallasey, Cheshire.

ROBERTS : RAYMOND JOHN SELLWOOD, 1 Crockers Place, Cobham (near Gravesend), Kent.

ROBINSON : LESLIE, 32 Hatwood Road, Rishton, Lancs.

SHEPHERD : HERBERT PHILIP HUTCHINSON, Suthrey House, 119 High Street, Mortlake, S.W.14.

SLADE : WILLIAM RONALD, Rudge Rew, Lapford, Devon.

SMITH : RICHARD VERNON, 80 Shrewsbury Road, Birkenhead.

STEVENS : KENNETH DE POMEROY, Barford Lodge, 40 Seaward Avenue, Bournemouth.

THOMAS : ARTHUR ALBERT, 85 Hawstead Road, Catford, S.E.6.

WALLER : ERNEST EDWARD, 108 Carlingford Road, West Green, N.15.

WILLIAMSON : SYDNEY, 2 Redcar Road, Marske-by-Sea, Yorks.

WILSON : RICHARD, 45 Gunter Grove, Chelsea, S.W.10.

THE EXAMINATIONS.

June 1929.

THE INTERMEDIATE EXAMINATION.

The Intermediate Examination qualifying for election as Student R.I.B.A. was held in London from 14 to 20 June and in Manchester and Newcastle from 14 to 19 June 1929.

Of the 145 candidates examined 49 passed and 96 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the Examiners.

Francis William Wright, Norman Edgar, Noel Tweddell, Richard Midgley, William Charles Barker Smith, Gordon Frederick Hassell, Leslie Darbyshire, Anthony John Steel, Reginald Paxton Watson, Herbert Conolly, Thomas James Douglas Barrow, Charles Wood, Clement George Toy, Harold

Mastin, Frederick Ernest Woolley, Alwyn Brunow Waters, Arthur Robinson, Harold Edmund Dow, Frederick Vincent Scott Chard, William Henry Allen, William Thompson, John Wilfred Herbert Barnes, Kenneth William Bland, John Joseph Cardwell, Arthur Wellesley Cooper, Thomas William East, Sidney Elgar, Hector John Forbes, Henry Edgar Gardham, Kevin Graham, Gerald Henry Harrison, Cyril Hawkard, Charles Henry Jackson, Wilfrid Charles Kain, William Louis Lowe, Donald M'Intyre, William Mollison, James William Oatley, Isobel Powys, Leon Henry Rex, Charles Howard Simmons, Cyril Bertram Smith, Arthur Ammerman Stewart, Jack Scott Thompson, Albert Turner, John Westley Turner, Raymond Walker, Charles Philip Williams, Roland Hollis Wright.

July 1929.

THE FINAL EXAMINATION.

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 3 to 11 July 1929.

Of the 77 candidates examined 44 passed (8 in Part I only) and 33 were relegated.

The successful candidates are as follows :—

George Bartholomew (Distinction in Thesis), Oscar Andrew Bayne, Frank Ivor Bowden (Part I only), Frank Bradley, George Edward Bright (Part I only), Sidney George Chaplin (Distinction in Thesis), Leonard John Collmann, Anne Joyce Cooke (Distinction in Thesis), Lionel Francis Russell Coote, Edmund Lionel Crosby, Clifford Ewart Culpin, Frank William Dark (Part I only), Morris de Metz, David Ronald Duncan (Part I only), Richard Russell Anthony Dunn, James Henry Ecclestone, Arthur Harry Gale (Part I only), Antoine Englebert Geens (Not a British Subject, taking examination for certificate only), John James Bayne Gibb, Alfred Golding, Fred Greenwood, Frederick George Alfred Hall, Basil Ainsworth Hatcher, William Rex Helm, William Henry King, William Lamb (Distinction in Thesis), Howard Ross Lane, Eric Alexander Hector MacDonald, Cecil George Mant, Yahyabhoj Casumji Merchant (Part I only), Brodrick John Morris Morgan, William Bowden Mowbray, Colin St. Clair Rycroft Oakes, Charles Edward Pearson (Part I only), Reginald Seymour Redwood (Distinction in Thesis), George Sleith Saunders, Rodney Quinton Scammell, Cecil George Sykes, Edwin Atkinson Taber, Arthur Leslie Tamkin, Reginald Tatam, Gerald Leopold Thompson, William George Walmsley (Part I only), George Williams.

THE SPECIAL EXAMINATION.

The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 3 to 9 July 1929.

Of the 20 candidates examined, 9 passed (1 in Part I only) and 11 were relegated.

The successful candidates are as follows :—

Ganesh Bhikaji Deolaliker, Frederick Reginald Ellera (Part I only), Leonard Finnegan, Alfred John Witton Garrett, Herbert John Harding, George William Knight, Harry Almond Lewin, Alexander John George Lowes, William Alexander Morris.

THE EXAMINATION IN PROFESSIONAL PRACTICE FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE R.I.B.A. FINAL EXAMINATION.

The Examination was held in London and Edinburgh on 9 and 11 July 1929. Of the 81 candidates examined 57 passed and 24 were relegated.

The successful candidates are as follows :—

Albert Thompson Ashworth, Henry Ingham Ashworth, Dennis Egerton Barry, Cyril John Bartlett, Gilbert Robert Beveridge, James Hugh Bolton, Robert Smart Brown, James Bunyan, Humphrey Carver, William Crabtree, Alexander James Cruickshank, Percival Howard Douglas, John Sim Dow, William Anthony Eden, Harold George Ellis, Hugh

Valentine Foley, Philip Garforth Freeman, Humphrey Hugh Goldsmith, Arthur Neville Holt, George Cecil Hough, Gilbert Lawrence Martin Jenkins, Arthur Edward Jewell, Harry Wilkinson Kelham, Stanley Wilson Kelly, Herbert James Knowles, Richard Edmund Lee, Gilbert Norman Lewis, Brodrick St. Clair Lightfoot, Glyn Price Llewellyn, William Francis Benjamin Lovett, George Sutherland Macdonald, John Leslie Stephen Mansfield, Ian Hastings MacLaren, John George Metcalfe, Robert James Morrison, Gustavus Flitcroft Nicolls, Lennox Dundas Paterson, Harry Michael Peskett, Walter Geoffrey Plant, Denis Poulton, Harold Hamilton Powell, Olwen Marguerite Emmerson Price, Gerald Frayne Randal, John Cruickshank Rose, William Wyllie Clark Shewan, Robert Alison Crichton Simpson, Sadie Speight, Colin Walter Statham, John Newenham Summerson, Norman Menzies Thomson, Alexander Tough, Kathleen Anne Veitch, John Stanley Walkden, David Stark Reid Waugh, Richard Allport Williams, Kathleen Winter, Lawrence Wright.

R.I.B.A. INTERMEDIATE EXAMINATION. IRISH CENTRE.

Belfast will be an additional centre for the R.I.B.A. Intermediate Examination, provided that at least five candidates for examination at that centre are forthcoming on each occasion.

R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on October 16, 17th and 18th, 1929.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is October 1st, 1929.

Full particulars of the Examinations and application forms can be obtained from the Secretary, R.I.B.A.

R.I.B.A. MAINTENANCE SCHOLARSHIP IN ARCHITECTURE.

The Board of Architectural Education of the Royal Institute of British Architects announce that the R.I.B.A. Fourth and Fifth Year Maintenance Scholarship has been awarded to Mr. G. G. Laidler of the School of Architecture, The Architectural Association, London.

The Scholarship is of the value of £100 per annum and is tenable in the Fourth and Fifth Years at a School of Architecture recognised by the Royal Institute, by a student who has already completed satisfactorily a three years' course in a Recognised School.

R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS.

The works submitted by candidates for the R.I.B.A. (Archibald Dawnay) Scholarships will be on exhibition in the R.I.B.A. Galleries, 9, Conduit Street, London, W.1, from Thursday, 19th September, to Saturday, 28th September, 1929, inclusive. The exhibition will be open between the hours of 10 a.m. and 7 p.m. (Saturday, 10 a.m. and 2 p.m.).

The Scholarships are intended to foster the advanced study of all forms of construction and are tenable at the Schools of Architecture recognised for exemption from the Examinations of the Royal Institute of British Architects.

NOTES FROM THE MINUTES OF THE COUNCIL. 22 July 1929.

THE R.I.B.A. LONDON ARCHITECTURE MEDAL JURY.

The Jury for the Session 1929-1930 has been appointed as follows:—

The President R.I.B.A. (ex-officio),
The Chairman, Art Standing Committee (ex-officio),
Professor S. D. Adshead [F.],
Mr. H. Chalton Bradshaw [F.],
Mr. H. S. Goodhart-Rendel [F.],
Sir Giles Gilbert Scott [F.],
Mr. Louis de Soissons [F.],
Lord Monk Bretton (Chairman, L.C.C.),
Lord Riddell [Hon. A.],
Mr. James Bone [Hon. A.],
Mr. C. S. Jagger, A.R.A.,
Mr. George Lansbury, M.P. (First Commissioner of Works).

THE RALPH KNOTT MEMORIAL FUND.

The Council have made a contribution of £25 to the Ralph Knott Memorial Fund.

THE R.W.A. SCHOOL OF ARCHITECTURE, BRISTOL.
The Council have made a grant of £50 to the R.W.A. School of Architecture for the year 1929.

THE FRANCO-BRITISH UNION OF ARCHITECTS.

The Council have renewed the annual grant of £50 to the Franco-British Union of Architects for the year 1929.

THE BRITISH SCHOOL AT ROME, FACULTY OF ARCHÆOLOGY.

The Council have renewed the annual grant of £3 3s. to the British School at Rome, Faculty of Archaeology, for the year 1929.

APPLICATION FOR ELECTION AS LICENTIATE UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

One application was approved.

MEMBERSHIP.

The following ex-members were reinstated:—

As Fellow: Henry E. Budden.

As Associate: H. Percy Brentnall.

Notices

EXHIBITIONS IN THE R.I.B.A. GALLERIES.

Arrangements have been made for the following exhibitions in the R.I.B.A. Galleries during the autumn:—

Thursday, 19 September, to Saturday, 28 September.—

Exhibition of work submitted by candidates for the R.I.B.A. (Archibald Dawnay) Scholarships. Open daily between 10 a.m. and 7 p.m. (Saturdays 2 p.m.).

Monday, 14 October, to Saturday, 2 November.—Exhibition of designs by students exempted from the R.I.B.A. Intermediate and Final Examinations.

Monday, 18 November, to Saturday, 30 November.—Exhibition of the work of the late Mr. Bertram Grosvenor Goodhue.

ELECTION OF MEMBERS, 2 DECEMBER 1929.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 2 December 1929, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 28 September 1929.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

ISOMETRIC DRAWING OF ST. PAUL'S CATHEDRAL.

A reproduction of the Isometric Drawing of St. Paul's Cathedral, prepared by Mr. R. B. Brook-Greaves, is on exhibition in the R.I.B.A. Common Room. The drawing is of great educative value, and members and students are urged to take an early opportunity of inspecting it. Reproductions can be obtained on application to the Secretary R.I.B.A., price £1 10s. 6d. each.

Competitions

BRANCH ART GALLERY, BIRMINGHAM.

The City of Birmingham Museum and Art Gallery Committee proposes to erect a Branch Art Gallery at the Pebble Mill Road entrance to Cannon Hill Park, and invites architects practising within the City boundaries to submit competitive designs.

Assessor : Ernest C. Bewlay [F.].

First and only premium : £100.

Total cost : £6,000.

Designs to be delivered to the Keeper, Art Gallery, Birmingham, not later than 12 o'clock noon, on Saturday, 2 November 1929.

Conditions of the competition and site plan will be supplied to each competitor on payment of a deposit of half a guinea. Apply to S. C. Kaines Smith, Keeper, Museum and Art Gallery, Birmingham.

NEW STREET FROM PARAGON STATION TO BEVERLEY ROAD, KINGSTON-UPON-HULL.

The Hull Corporation invite architects to submit schemes in competition for the façades of a new street and openings to adjoining streets to be formed from the Paragon Station to the Beverley Road.

Assessor : Sir Reginald Blomfield, R.A., Litt.D., M.A., F.S.A., P.P.R.I.B.A.

Premiums : £750, £350 and £150.

Latest date for receiving designs : 12 (noon), 30 November 1929.

Conditions of the competition can be obtained on application to the Town Clerk, Guildhall, Hull. Deposit, £1 1s.

PROPOSED TOWN HALL AND MUNICIPAL CHAMBERS, DUMFRIES.

The Provost, Magistrates and Councillors of the Burgh of Dumfries invite architects, resident or practising in Great Britain, to submit, in open competition, designs for a Town Hall and Municipal Building which it is proposed to erect upon an area of ground, being the site of the old Town Hall and Municipal Offices in Buccleuch Street, Dumfries.

Assessor : Sir George Washington Browne, P.R.S.A.

Expenditure : £45,000.

Date of delivery : Noon on 7 December 1929.

Premiums : £300, £200, and £100.

Last day for questions : 28 September 1929.

Conditions of competition and block plan of the site may be obtained on application to the Town Clerk, with a deposit by crossed cheque of £2 2s.

LABOUR SAVING HOUSES, DERBY.

Competition for the best designed labour-saving houses in three types, priced at £750, £850 and £1,000 respectively.

Premium : 100 guineas.

Deposit : £2 2s.

For conditions apply to C. E. Oxley, Secretary, B.C.S. Housing Scheme, Chaddeston, Park Road, Derby.

The Competitions Committee of the R.I.B.A. are in communication with the promoters of this competition.

ABERYSTWYTH PROPOSED BAND PAVILION.

Assessor : Mr. Arnold Thornely [F.].

Apply to Borough Surveyor, Smithfield Road, Aberystwyth.

The conditions of this competition are being revised in conformity with the R.I.B.A. Regulations.

ANZAC MEMORIAL BUILDING, SYDNEY, N.S.W.

The Trustees of the Anzac Memorial Building invite competitive designs for an Anzac Memorial to be erected in the City of Sydney, New South Wales.

The qualification of competitors is defined in the conditions of competitions as follows :—

"The competition is limited to Australians who are legally qualified as architects in New South Wales or who are legally qualified to practice architecture outside of New South Wales provided that no competitor shall be employed as architect to the work until he has been duly registered as a legally qualified architect in New South Wales or until other arrangements, satisfactory to the Trustees and to the Board of Architects of N.S.W., shall have been made.

"Nothing in these conditions shall preclude the association of an Australian sculptor with a competitor either during the competition or in the execution of the work.

"For the purpose of this competition 'Australian' shall mean a natural born British subject who has practised or worked in Australia either as a principal or an assistant. Provided that no Australian soldier within the meaning of Part 4 of the Australian Soldiers' Repatriation Act 1920 shall be excluded by this clause."

The competition will be conducted in two stages ; the closing date for the first stage is 24 January 1930. The cost of the Memorial is to be £75,000. The conditions of competition have been approved by the Institute of Architects of New South Wales.

Conditions of competition may be obtained from the office of the Trustees of the Anzac Memorial Building, 3rd floor, Wingello House, Angel Place, Sydney, or from the offices of the Institutes of Architects in the various Australian States, or from the office of the Agent-General for New South Wales, Australia House, London.

HEALTH CENTRE AND SCHOOL CLINIC, REDHILL.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition, because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

COUNTRY GARAGES AND PETROL FILLING STATIONS.

The Somerset Rural Community Council, in conjunction with the R.I.B.A., invite architects and architectural assistants resident in Somerset to submit designs for Country Garages and Petrol Filling Stations. Assessor, Mr. Harold E. Todd, A.R.I.B.A. Prizes: The "Sir Charles Wakefield" prize, £10 10s., and silver cup presented by the Somerset Automobile Association. Further prizes of £7 7s., £5 5s., and £3 3s., and two cups presented by the S.A.A. Particulars from the Secretary, Somerset Rural Community Council, 42, Bridge Street, Taunton. Deposit 10s. 6d.

Members' Column

PRACTICE FOR SALE.

THE Executors are anxious to dispose of the practice of the late Ernest J. Hammond [F.], of Gillingham, Kent. For particulars apply Box 1699, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ESTABLISHED practice for sale in South-West England. Reply Box 2929, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

F.R.I.B.A. has large room to be let in Lincoln's Inn with two windows, fitted cupboards and drawing table, £72 per annum, including cleaning, light, heating, telephone and attendance. Typing, etc., by arrangement. Box 6929, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

SMALL private office to let. Rent £36 per annum. Share of clerk can be arranged.—C. H. B. Quennell, 43 Bedford Row, W.C.1.

LARGE office (22 ft. by 16 ft.) to let in West Central district. Suitable for architect. North light. Rent £80 per annum.—Apply Box 3929, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

AN ASSOCIATE with pleasant office in W.C. district is willing to allow use of the address and telephone for a nominal rental with occasional use of the office for interviews.—Apply Box 6729, c/o The Secretary R.I.B.A., 9, Conduit Street, W.1.

ASSOCIATE of the Institute with offices in Lincoln's Inn Fields has fine room to let, with service attendance for entrance, etc. Would suit provincial firm requiring London office, or one commencing practice, admirably. Open to discuss conditions with suitable applicant, who must be a principal and Member of the Institute.—Apply Box 8629, c/o The Secretary R.I.B.A., 9, Conduit Street, W.1.

FELLOW of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9, Conduit Street, W.1.

ASSOCIATE of the Institute with an exceptionally good office of reasonable rent in West End, is desirous of meeting another Architect or Surveyor with a view to sharing accommodation. Open to discuss further particulars with suitable applicant.—Apply Box 9829, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIPS WANTED.

ARCHITECT requires partner in his office near London. A.R.I.B.A. with some London office experience preferred.—Apply Box 7929, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

ASSOCIATE, with American and London experience on many different types of buildings, with academic and practical qualifications, young, energetic, travelled, requires partnership with an established firm in London.—Apply Box 4029, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. with wide experience is desirous of joining an established firm of architects as partner. At present in practice near Manchester. Capital available.—Box 9029, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

AMALGAMATION WANTED.

LONDON ARCHITECT [F.], young, energetic, with extensive clientèle, overworked, personal detail (principally domestic, church and school work) desires amalgamate with another keen architect in congenial practice, view mutual benefit and sharing of responsibilities.—Reply Box 9424, c/o The Secretary R.I.B.A., 9 Conduit Street W.1.

CHANGE OF ADDRESS.

MR. H. PARSONS-JONES, L.R.I.B.A., has changed his address from Parr's Bank Chambers, Willow Street, Oswestry, to Prudential Chambers, Bailey Street, Oswestry. Telephone: Oswestry 44.

FOR SALE.

MEMBER wishes to sell early eighteenth-century terra-cotta oil jar, 3 ft. 4 in. high and about 2 ft. 6 in. in diameter.—Box 5929, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

SALOP COUNTY COUNCIL.

APPOINTMENT OF COUNTY ARCHITECT.

THE SALOP COUNTY COUNCIL invite applications for the appointment of County Architect, at a salary of £700 per annum, to carry out Architectural work, supervise and control the County Architectural Department, and advise the respective Committees of the County Council with regard to the erection of new buildings, alterations to buildings, the preparation of plans, designs and quantities therefor, and generally to supervise the maintenance of all County properties, including police and school buildings (other than small holdings and roads and bridges) and other institutions.

Preference will be given to candidates having previous experience in designing and planning schools and other County buildings, and who are members of the Royal Institute of British Architects.

Forms of application, with terms of appointment and list of duties, may be obtained from the Clerk of the Salop County Council on receipt of a stamped addressed envelope, and the application form must be returned not later than 12 October 1929.

ARTHUR AINSLIE JOHNSON,
Shirchall, Shrewsbury.

ARCHITECTS' BENEVOLENT SOCIETY

(Insurance Department).

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

RATE OF INTEREST, 5½ per cent. gross.

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—In 1928, over £20,000 was loaned to architects under this scheme, and as a result over £100 was handed to the Benevolent Fund.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary Architects' Benevolent Society, 9 Conduit Street, London, W.

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